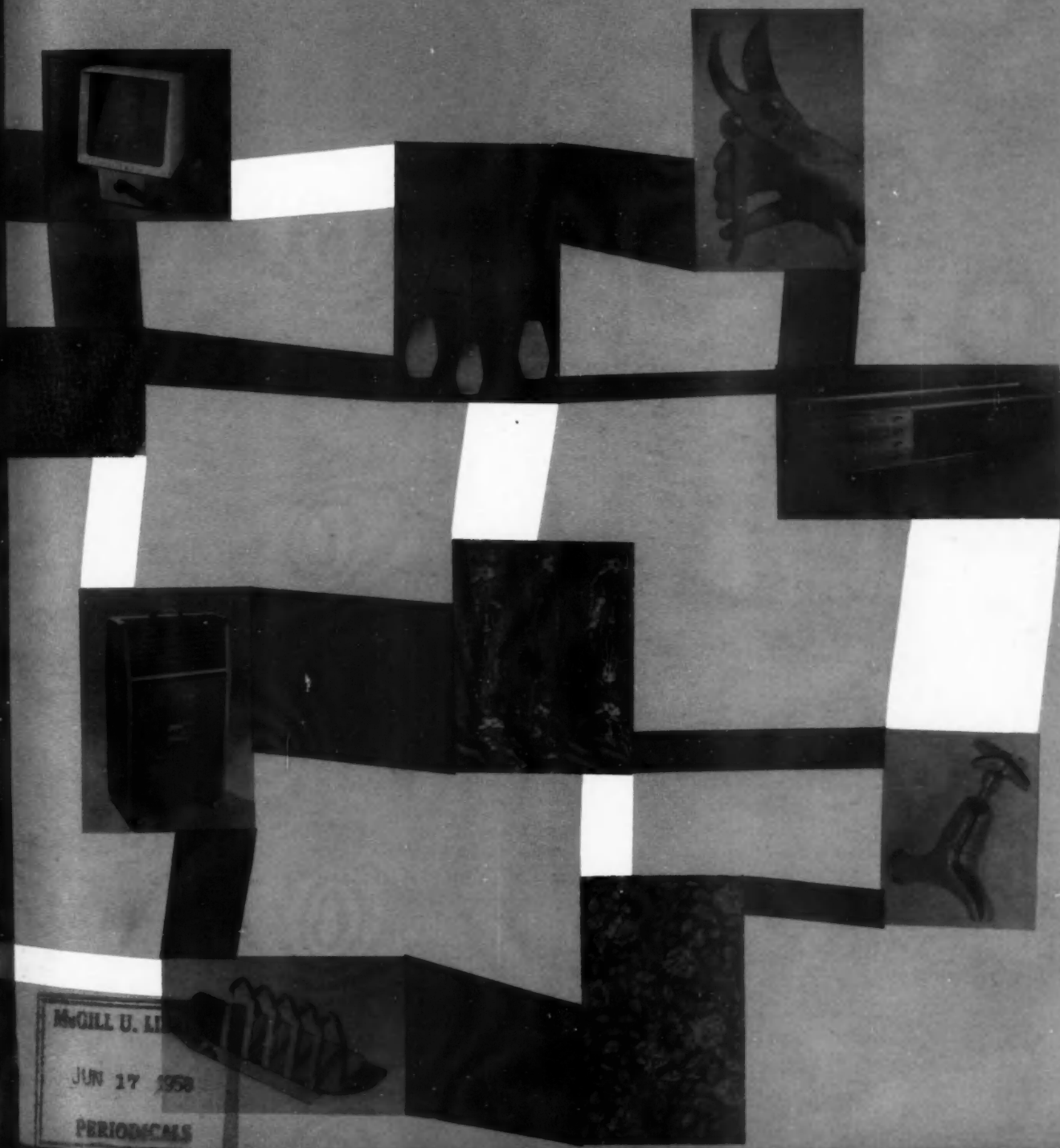


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The Council of Industrial Design

June 1958 No 114 Price 3s

Design



No. 12 *Organ Builder*

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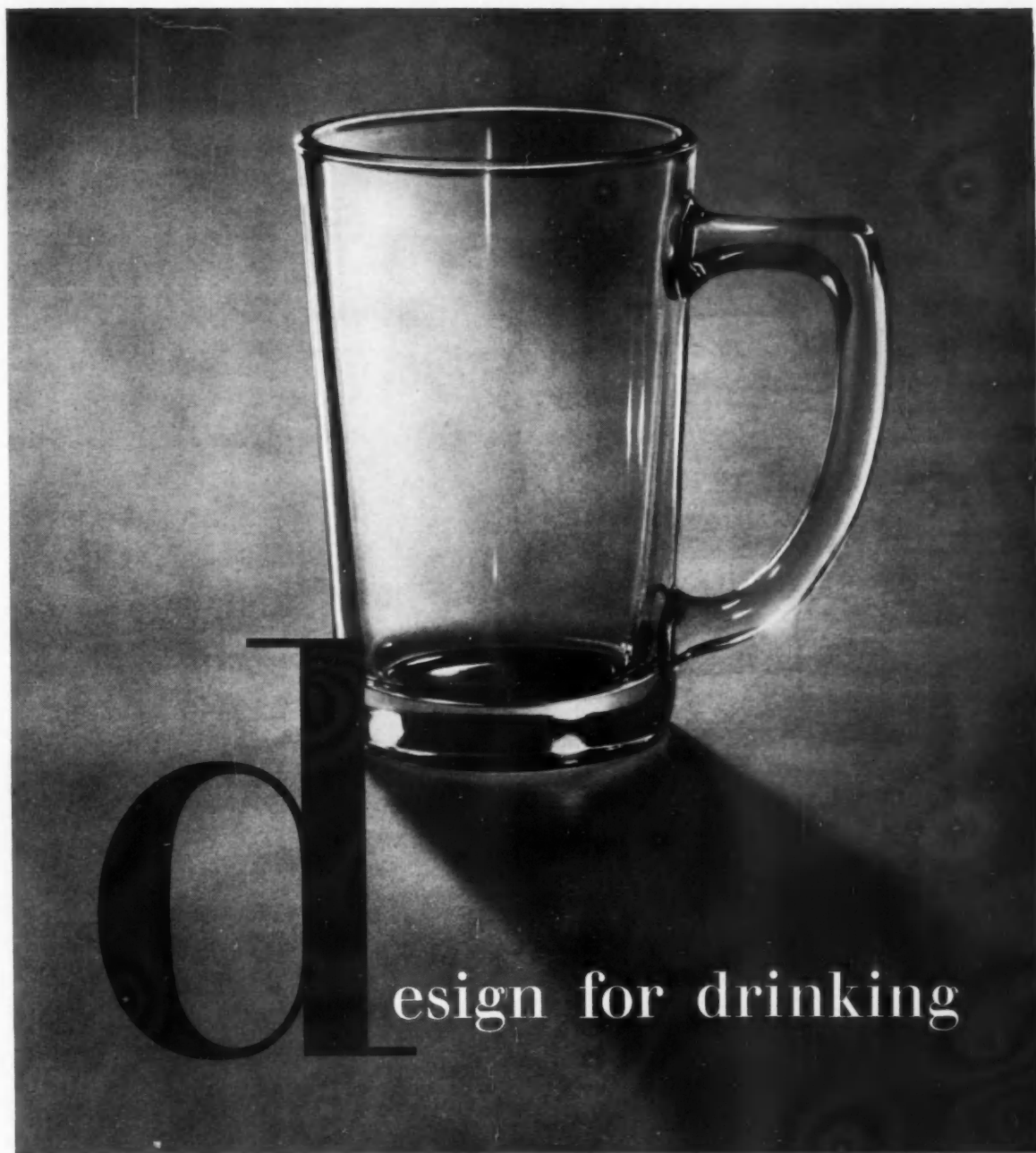
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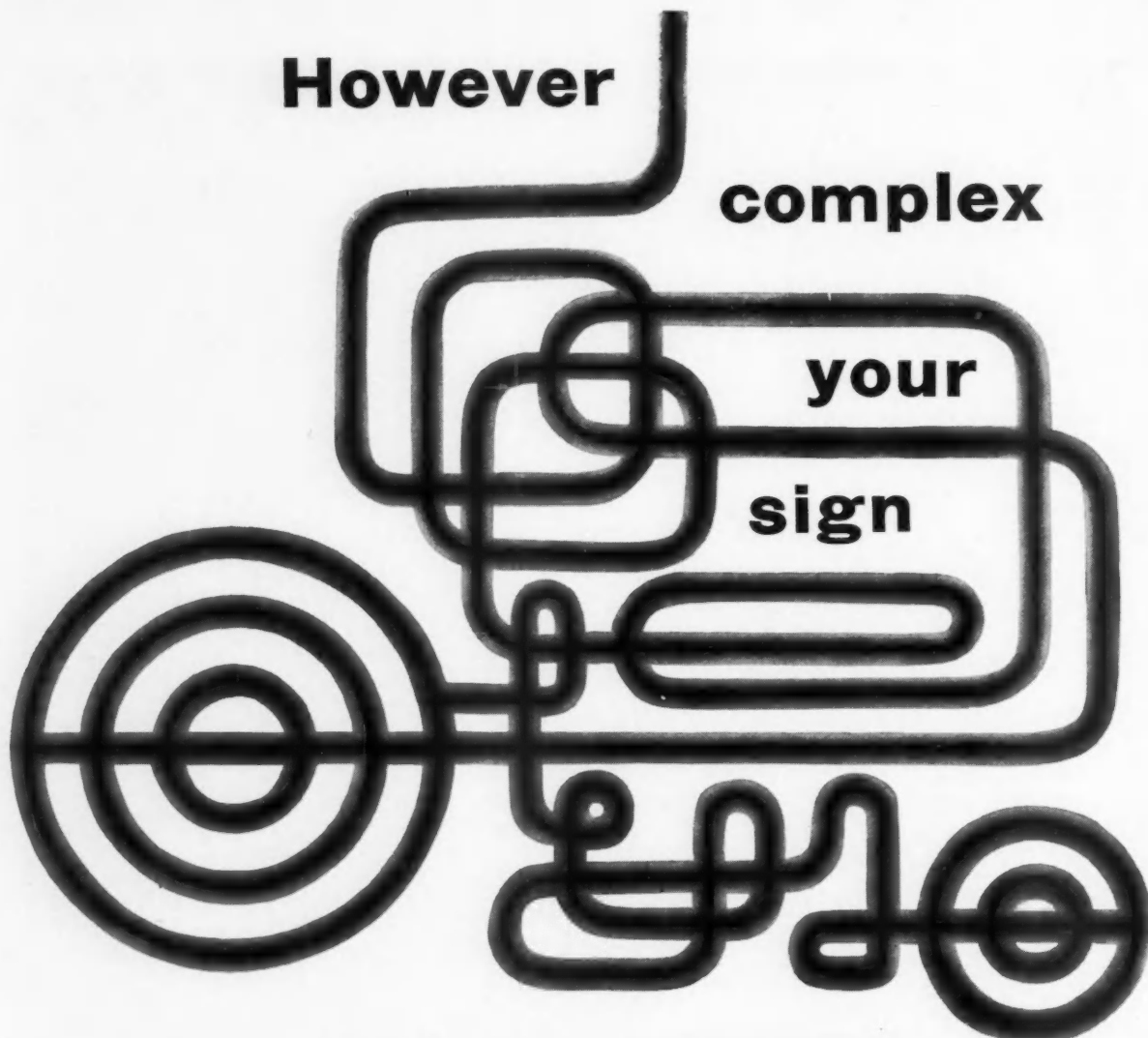


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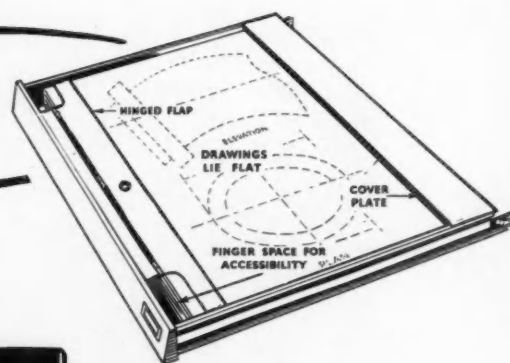
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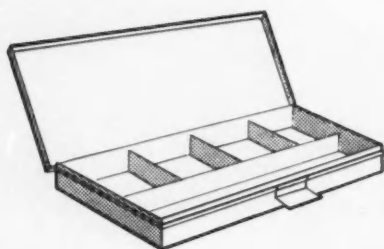
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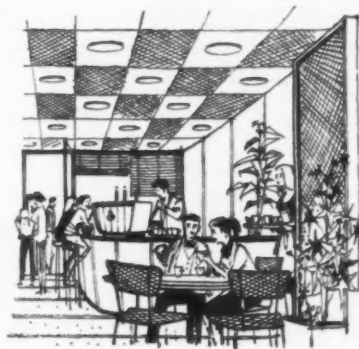
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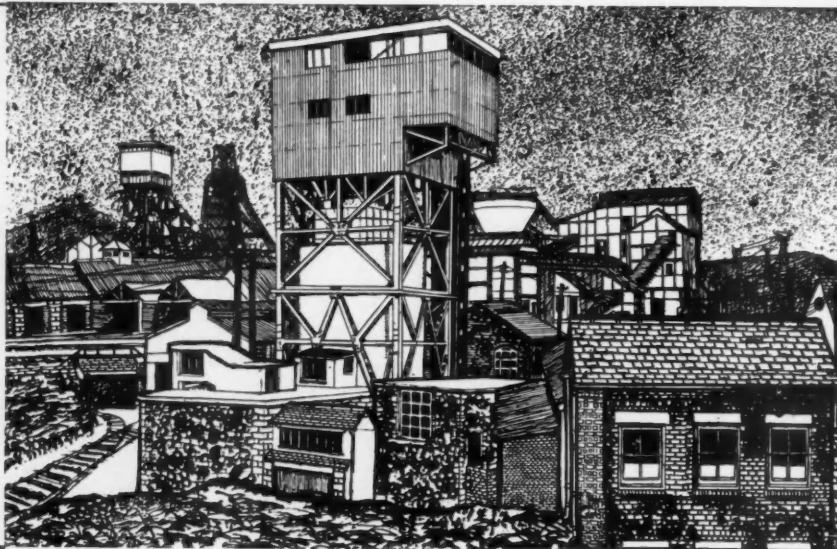
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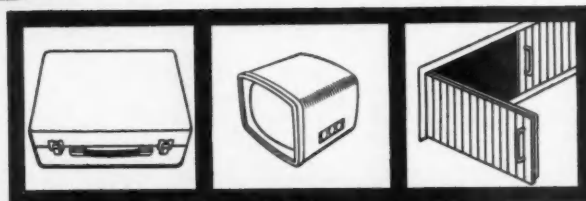
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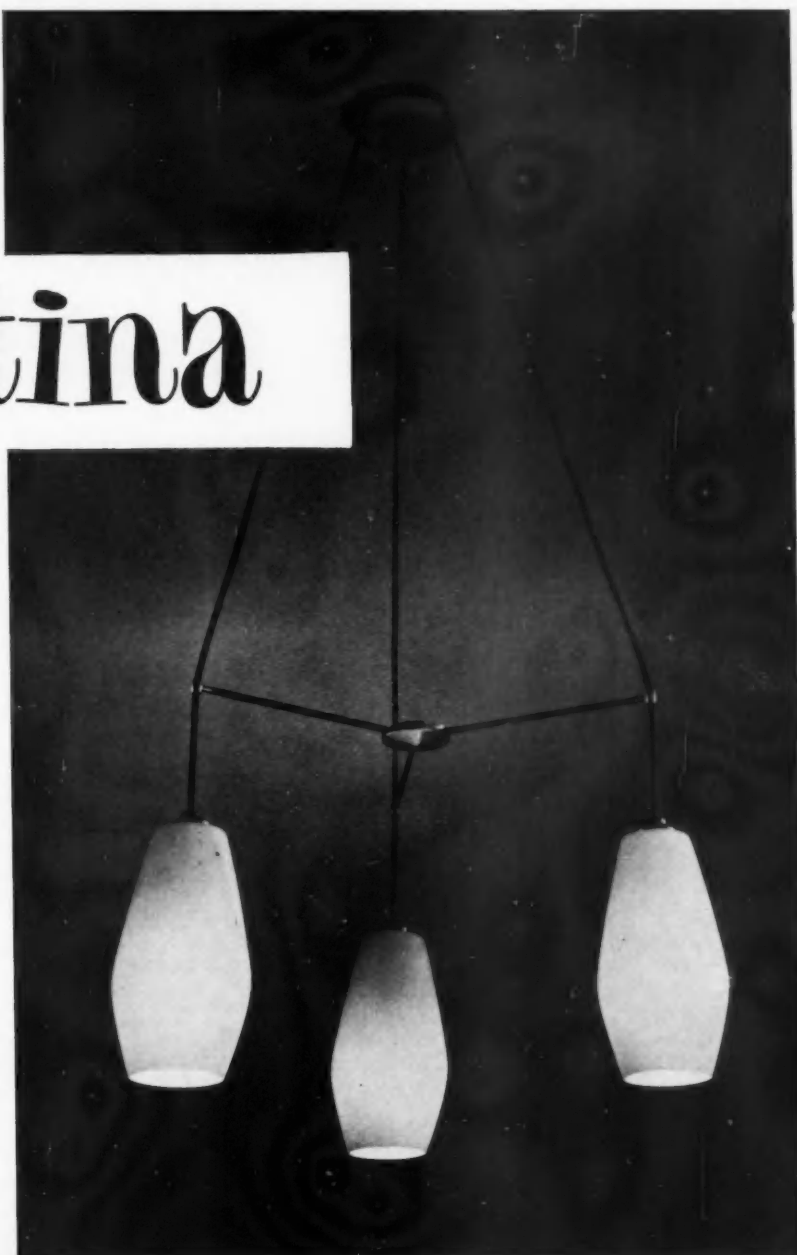
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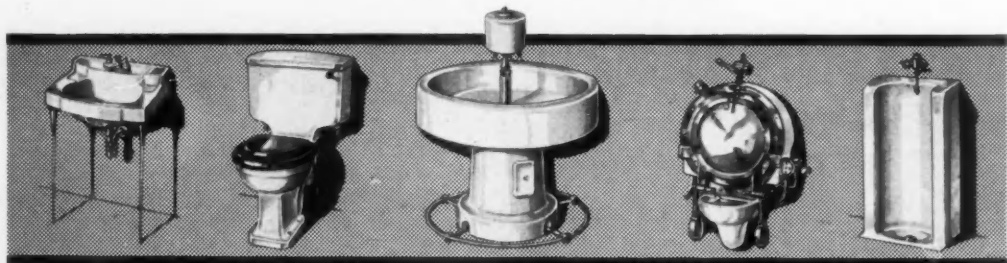
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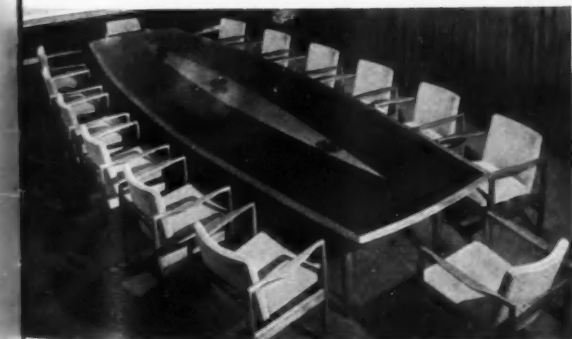
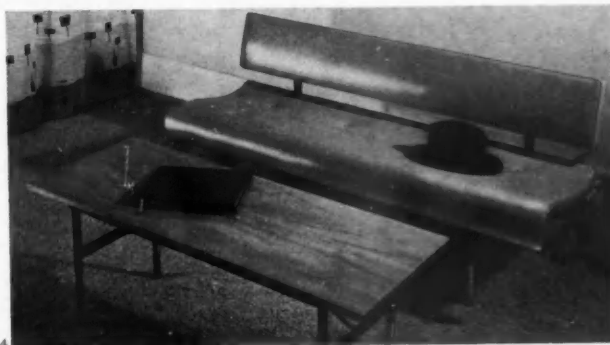
1. Penthouse mess room for the Engineering and Research Divisions of The Bowater Paper Corporation Limited, Northfleet, Kent, in collaboration with the Architects Farmer & Dark F/R.I.B.A. Photograph by courtesy of Messrs. Holland & Hannen & Cubitts Ltd.
2. Departure lounge London Airport, Architect Frederick Gibberd, C.B.E., F.R.I.B.A., M.T.P.I.
3. Lunch room for Upjohn of England Ltd., Crawley, Architects Russell Diplock Associates, B.A.R.C.H., A.R.I.B.A., A.M.T.P.I., Architects and Planning Consultants.
4. Part of a range of contract seating designed for durability in public buildings.
5. Conference room for the Engineering Division of The Bowater Paper Corporation Limited, Northfleet, Kent, in collaboration with the Architects Farmer & Dark F/R.I.B.A.

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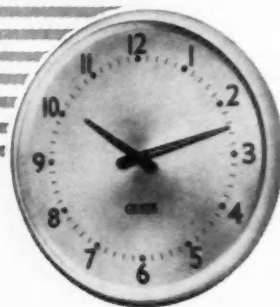
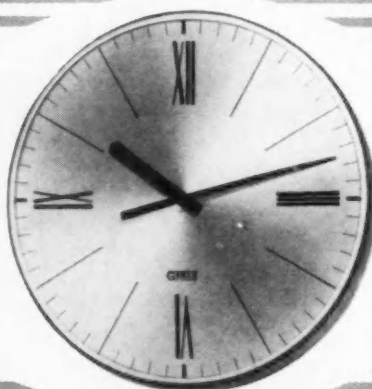
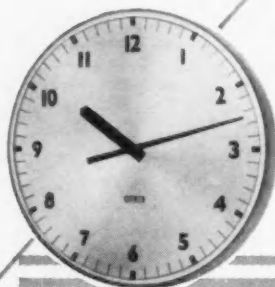
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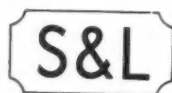
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Number 114

June 1958

Design

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J. Beresford-Evans and L. Bruce Archer

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EAST GERMANY: challenge behind the Curtain *Peter Hatch*

The author, who visited East Germany recently, describes how the government is paying considerable attention to the encouragement of higher design standards, using methods which follow closely those developed by the CoID and similar organisations in the West

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Manufacturers are invited to consult the Council of Industrial Design's

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The value of design awards

THE AWARDING of gold and silver medals to manufactured products goes back to the heydays of international exhibitions, and many a business letter heading has ever since been weighed down with once cherished souvenirs of Paris in '62 or Breslau in '08. Too many gongs were given by the eager sponsors of those exhibitions for their awards to mean anything in the long run.

This issue of *DESIGN*, reporting as it does on a new round of awards, raises the same question. Will the new currency also become debased? Will the golden compasses, arrows and symbols of our days also become a smiling stock for future generations?

The answer surely is that it will not matter a tinker's cuss if all our present good intentions end up in limbo provided we know what we are doing when we do it, provided, that is, that there is a worthwhile aim and object behind each and every award. The problem of standards is as grave today as ever it was and every expedient should be adopted, however transitory, to try to improve them.

But awards for real merit, granted only after close examination of the field and on a really independent selective basis, will tend to have a longer life than any commercial or political back-scratching. We handled the other day a Coalport Felt Spar Porcelain tea cup and saucer bearing the inscription "Patronised by the Society of Arts, The Gold Medal awarded May 30, 1820" and we did not for a moment doubt the wisdom of the long dead selectors who chose the pattern. We only regretted that at some later date the Royal Society of Arts discontinued these annual awards to industry, for they might have done much during the last hundred years to maintain the sort of standards that once made British design and craftsmanship famous throughout the world.

The award of certificates to the manufacturers and designers of the *Designs of the Year*, now in its second year, though more modest and economical than the gold medals of the past or the golden compasses of present-day Italy, may fill this gap. The intention is certainly the same, so to highlight the highest current standards in those industries at present represented in The Design Centre that all manufacturers may come to emulate them, and themselves compete for the honour of an award that is rendered so much the more acceptable by the personal interest of HRH The Prince Philip, Duke of Edinburgh, who comes to The Design Centre to see for himself the chosen designs and to present the certificates to their makers.

The difference between these Design Centre awards and those reported from other countries is more one of range than of intention. Our colleagues in Europe throw the field wide open from boots to bulldozers, thereby emphasising that good design is not confined to consumer goods. We agree with this and look forward to the time when the same policy may be adopted in this country, for as we said in the April issue, it is perhaps in the engineering fields that industrial designers have still to make their greatest contribution.

P.R.



Robert Welch discusses his design with the Duke of Edinburgh



DESIGNS OF THE YEAR 1958

HRH THE DUKE OF EDINBURGH visited The Design Centre on May 8, when he presented certificates to the manufacturers of 20 products chosen as *Designs of the Year* for 1958. This year the products were chosen by the four independent members of the CoID's 'Design Index' selection committee under the chairmanship of Sir Walter Worboys, chairman, CoID. Presenting the certificates the Duke said: "I am convinced that the Council of Industrial Design is right in using this system of selecting *Designs of the Year*."

"One of its disadvantages is that it depends on the opinion and judgment of the judges. I find that that is the best way to start an argument – although I do believe that argument in this case is better than apathy. As good design is immeasurable it is quite obvious that for every one design selected for the *Designs of the Year* there must be several others that were fairly close to it, but even so this idea is better than nothing, and encourages some designers and manufacturers who are trying to improve their products."

"The Centre I believe has done a wonderful job and I personally would like to see many more of them in various parts of the country. I would also like to see for the manufacturers' help an index of foreign goods so that it could be used for comparison purposes, and possibly even used to stimulate new ideas. I do not think that at the moment British manufacturers can take things easily: there is a tremendous opportunity offered by new materials, new ideas, new techniques and new requirements. In meeting this challenge the Council of Industrial Design and The Design Centre exist to help the manufacturers all they can."

The exhibition will be on show in The Design Centre until June 14. Similar annual awards from Belgium, France and Italy are shown in *Overseas Review*, pages 54-6.

The judges



Sir Walter Worboys, chairman, CoID, and chairman of the selection panel.



Wyndham Goodden, professor of textile design, Royal College of Art, member of the National Council of the Design and Industries Association.



Noel Carrington, publisher, printer and typographer, a vice-president of the Design and Industries Association.



Jack Howe, architect and industrial designer.



Geoffrey Dunn, chairman and managing director, Dunn's of Bromley.

The judges' report

"The annual selection of a score of products from the many hundreds shown in The Design Centre throughout the year is a difficult task. Since in many industries the standards of design are steadily improving, while the progress in others is slower, the judges are faced not only with the almost equal claims of many similar products, but also with the individual claims of designs that are outstanding as much for the lead they give in a particular industry as for their own intrinsic merit. Moreover in a time of rapid change and development, such as the present, it is desirable to distinguish the worthwhile contribution from the merely fashionable, without undervaluing the role that fashion must always play in the more decorative products.

"In view of these difficulties the judges were asked this year to choose 20 designs, as against 12 last year, not only to allow a wider coverage of different industries but to afford some departure from the very proper concern, expressed by the 1957 panel, that the selected designs should be "in common everyday use" (DESIGN June 1957 pages 20-3). While the present judges recognise the importance of items of general rather than special use, they also feel that the stimulus provided by more luxurious products is well in line with the aims of the CoID; by raising the number of awards from 12 to 20 they have thus been able to include a few examples of a more specialised appeal, without losing sight of the essential qualifications of sound workmanship and materials, and suitability for the purpose and the particular market for which each article has been designed.

"They have not, of course, been able to include products from every industry exhibiting in The Design Centre, nor would they necessarily have wished to do so, since the object of the selection is to show the highest standard of design irrespective of category. The fact that some industries are not represented, while others, such as textiles in the broadest sense, are well represented must, regretfully, be taken as an indication that standards are not uniformly as high as they should be.

"The judges for the 1958 *Designs of the Year* had the benefit of the experience of the 1957 panel of Royal Designers for Industry. The same method of selection has been adopted, starting with a substantial preliminary collection suggested by the CoID's staff and by individual members of the panel from their knowledge of what had been shown during the past year, followed by elimination through many stages to reach the final 20.

"No one could be more conscious than the judges of the difficulties in making such a selection, but in the result they are satisfied that the final choice is a fair representation both of the highest current standards and of the industries exhibiting in The Design Centre. They would naturally discourage any suggestion of infallibility. They have also thought it wise in reporting on the individual articles chosen to draw attention to minor points of criticism where they feel them to be justified."

The 20 designs, with the judges' comments on each, are shown on the next 10 pages



Designs of the year 1958

'Phantom Rose' hand screen printed wallpaper

DESIGNER *Audrey Levy*. MAKER *The Wall Paper Manufacturers Ltd.* £1 13s 7d per piece.

"The wallpaper industry offers a rich field for selection. The judges saw many designs of great merit but chose this one for its exquisite drawing which, as the name implies, extracts the essence of the rose without spelling out the details. It, too, comes from a factory which has maintained a consistently high standard in its post-war production and which has done much to influence the acceptance of wallpapers both in private and public buildings."

'Queensberry' enamelled cast iron ovenware

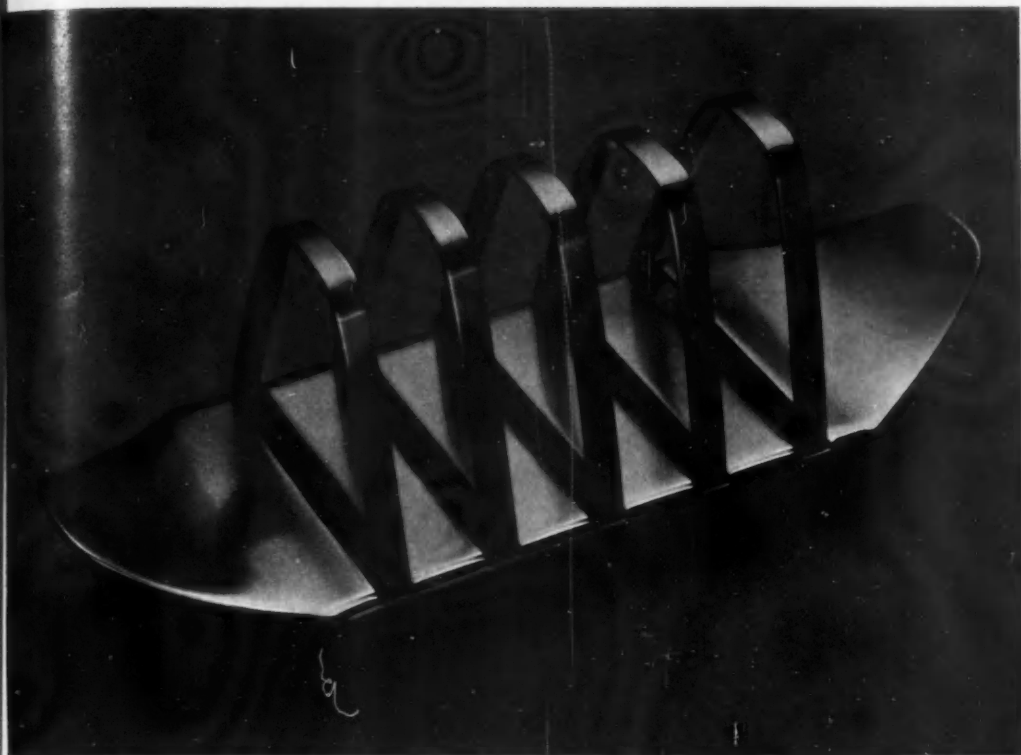
DESIGNER *David Queensberry*. MAKER *Enamelled Iron & Steel Products Co.* £2 14s 9d (large size), £1 19s 6d (small size).

"These enamelled cast iron casseroles show that with imagination and good modelling, detailing and colouring, a material that many people might regard as too crude and heavy can quite well be brought from the oven to the table, for which purpose it has the great advantage of keeping hot for a considerable time. They are easy to handle and easy to clean."

The two casseroles in the foreground were chosen as *Designs of the Year*. The larger casserole in the background is a later model in the range.



All retail prices quoted are approximate and include purchase tax where applicable.



'Olde Hall' stainless steel toast rack (SB285)

DESIGNER *Robert Welch*. MAKER *J. & J. Wiggin Ltd.* £1 5s.

"Simplest solutions are often the best. This toast rack is a good example of elegant and ingenious construction in an increasingly popular and eminently suitable material, but one which manufacturers have not been as quick to exploit as its many advantages warrant. The judges welcome this economical design as a good step forward in an industry in which the imitating of older forms in other materials has been more common than original thinking."

'Vistavu' slide viewer

DESIGNERS *Harold R. Stapleton (engineer)*, assisted by *Howard Upjohn*. MAKER *Rank Precision Industries Ltd.* £19 19s (lamp 16s 6d extra).

"This neat slide viewer marks a good step forward and shows the scope for the industrial designer in the photographic industry. The *Vistavu* has been well thought out to give a pleasing and workmanlike appearance. On some models criticism can be made of slight inaccuracies in the junction of the screen-moulding with the upper casing, emphasising the importance of finish and detailing in an article that gives the outward appearance of a precision instrument."





▲ **'Minster' printed textile** (0793/478, colour 40)

DESIGNER *Humphrey Spender*. MAKER *Edinburgh Weavers*.

£1 14s 6d per yd (48 inches wide).

"A splendid design for printed cotton satin, with a brilliant richness and depth, deriving from traditional stained glass, but handled with an almost casual ease and freshness. Again the result of a progressive manufacturer employing an artist who is primarily a painter, though at the same time an experienced textile designer, working closely with technicians who sympathised with this approach."

◀ **'Hiflo' bibcock tap** (65)

DESIGNERS *The firm's design staff under the direction of W. Petzall, managing director*. MAKER *Barking Brassware Co Ltd*. Price on application from builders' merchants.

"A well thought out solution of an everyday problem, conforming strictly with the relevant British Standard, but offering an unusually pleasing appearance combined with real efficiency. Note how discreetly the spanner flats for the use of standard plumbers' equipment have been handled."



▲ **'Prestwick' range of suitcases and overnight cases**

DESIGNER *Kenneth H. Paterson*. MAKER *S. E. Norris & Co Ltd.*

£17 6s 6d (27-inch suitcase); £13 5s (16-inch overnight case);

£12 15s (21-inch suitcase).

"Apart from their distinguished appearance, comfortable and unusual handles and excellent materials, the main feature of these suitcases is their remarkable lightness. The judges are impressed by this answer in leather to the challenge of the newer materials for lightweight air luggage. They like particularly the sense of quality achieved with the minimum of ostentation."



◆ **'Gold seal superbath' baby bath**

DESIGNER *Martin O. Rowlands*. MAKER *Ekco Plastics Ltd.*

£2 14s 11d (bath); £1 15s (stand).

"The plastics industry in its early days was often criticised for its tendency to camouflage the nature of its materials and processes by various forms of imitation. This baby bath clearly avoids these mistakes and at the same time accepts a logical combination of a plastics material (polythene) with a traditional one (timber) for the good reason that wood is an efficient and economical material for the stand. Although folding for storage is very properly a feature of this design, the bath and stand have been thought out just as carefully as if they were to occupy a permanent position in the home. The stand can also be set to take a carry-cot."



Designs
of the year
1958



▲ **'Artkurl' Wilton broadloom carpet** (design 7012 in five colourways)

DESIGNERS *The firm's design staff under the direction of James Galloway, chief designer.* MAKER *William C. Gray & Sons Ltd.* £3 3s per sq yd.

"A useful inexpensive Wilton broadloom carpet that meets the demand for something more interesting than plain body carpet and yet which, through the unobtrusiveness of the pattern, would not dominate a small room. The curled pile gives a sparkle to the colour, a pleasant texture to the pattern and some protection against footmarks in use. The judges chose this carpet not only for the originality of its pattern and texture, but for the exceptionally well related range of colours in which it is made, each of which is excellent on its own."

◀ **'Adam' woven textile** (0436)

DESIGNER *Keith Vaughan.* MAKER *Edinburgh Weavers.* £5 8s 9d per yd (50 inches wide).

"This magnificent cotton and rayon textile stems from the employment of a leading modern painter by a company with long experience in fine weaving. The technical translation of the original design into fabric seems to have contributed as much to the result as the imagination of the artist. It is the sort of bold experiment that is entirely in the hands of artists and craftsmen of the highest calibre, backed by the enthusiastic conviction of a company noted for its consistently progressive design policy. Not, obviously, a textile for everyday use, but certainly one for important settings in which its large scale can be accommodated."



◀ **'Taperback' occasional chair (C 20)**

DESIGNER *John Neville Stafford*. MAKER *Stafford Furniture Ltd.*

£7 16s 9d.

'A strong, exceptionally cleanly finished, welded steel chair providing as much comfort, with an elegant economy of means, as should be expected of this type of occasional chair which is suitable for indoor and outdoor use. The junction of the round vertical rods with the square section top rail of the back has been admirably handled. The chair is inevitably rather heavier than it looks.'

Knifecut pruner (W 40)

DESIGNERS *The firm in consultation with Hulme Chadwick.*

MAKER *Wilkinson Sword Ltd.* £2 10s.

'This handtool combines sturdy construction, functional efficiency, comfort in the hand and grace of line in a way that makes it, in the judges' opinion, an outstanding design. Great attention has been paid to manufacture and finish and to such details as the unusual but practical single-handed locking device. Here is a tool which is a fine example of precision engineering designed with the assistance of an artist who is also a gardener.'





Designs of the year 1958

'Satina' pendant lighting fitting (range G4005/3/4503)

DESIGNER *Nigel Chapman, of the AEI Lamp and Lighting Company's design team, headed by Leslie H. Hubble.* MAKER *Hailwood and Ackroyd Ltd for AEI Lamp and Lighting Co Ltd.* £8 9s 7d.

"The approach to modern electric lighting is perhaps more international today than it has been for a long time; it is often hard to distinguish a Scandinavian fitting from a German or a German from a British one, but these similarities are likely to occur in any period of design with a strongly marked character that transcends national frontiers; other periods, such as the Empire or Regency, have shown the same tendency. In such a situation national differences are revealed in minor points, in weights and measures and in finishes and detailing. The judges have chosen this range of pendant fittings and this particular shade (though others almost as good are available in the range) for just these fine points – the quality of the satin finished opal glassware, which is attractive both lit and unlit; the delicacy of the bracket arms; the unostentatious use of brass in combination with black rods; and the general elegance of the range in all sizes. Ease of assembly and accessibility for cleaning and lamp replacement have also been carefully considered in these designs."

'Hamilton' sideboard

DESIGNER *Robert Heritage.* MAKER *Archie Shine Ltd.* £64 7s 6d.

"This unusually large, but by no means extravagant, piece of furniture is designed for a spacious setting. The judges welcome this attempt to cater for a larger dining room, which none the less observes the straightforward, functional simplicity well suited to modern life. Note the attention to detailing, particularly the contrasting textures and timbers. These give it, in a twentieth century idiom, something of an eighteenth century elegance without in any sense looking backwards."





▲ **'Conference' tableware** (R 1060 on *Metro* shape)

DESIGNERS *Tom Arnold (shape); Pat Albeck (pattern)*. MAKER *Ridgway Potteries Ltd.* £2 7s 3d (21-piece tea set); £7 4s 6d (31-piece dinner set).

"In choosing this earthenware service the judges have taken into account the good influence that such an all round design could have within the low price range and wide home and export market at which it is aimed. Too often in this category of tableware, shape and decoration seem to be at loggerheads, but in this case both have been considered together. The judges recognise that the pattern itself breaks little new ground but it is freshly rendered, charmingly drawn, well disposed and so cleverly coloured that the ware should look at home in many different settings. The shapes are modest and fairly traditional, but suit their material and lend themselves to a good variety of decoration."

◀ **'Royal Gobelin' Axminster body carpet** (13/ZA2)

DESIGNERS *Neville Ward and Mary Ward, of Ward and Austin*. MAKER *Tomkinsons Ltd.* £2 13s per linear yd (27 inches wide).

"A first class contract carpet well suited to public places. Its distinguished architectural design, comprising interesting counterchanges of simple geometrical shapes, is never overpowering from whatever angle it is seen owing to the deep and muted colouring. The judges selected this pattern from an excellent range of related ones by the same designers for the same firm because of its potentially wider application and adaptability."



Designs of the year 1958

'Riviera' tablecloths and napkins (G 3 in charcoal/white and charcoal/white/red)

DESIGNER *Arthur Ingham*. MAKER *John Shields & Co (Perth) Ltd.*
Tablecloth 18s 6d (54 x 54 inches); napkin 2s.

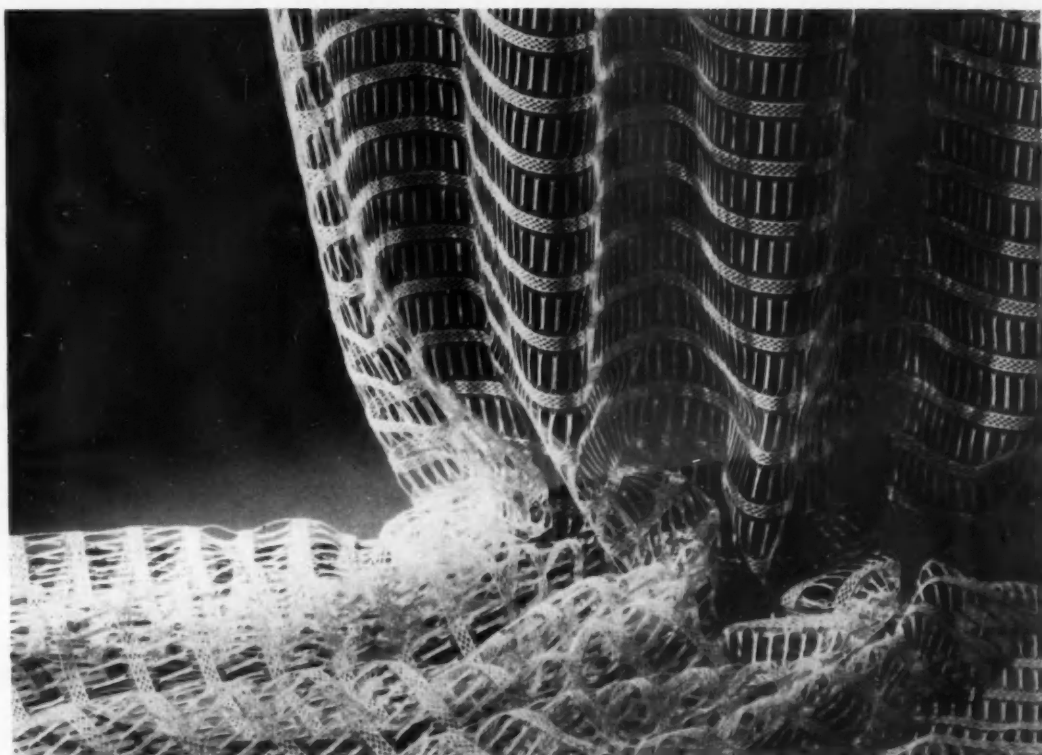
"Household textiles have not been remarkable in the past for invention and imagination in design. Latterly there has been a good deal of experiment, not all of it successful. The judges have chosen this range for its excellent interplay of related pattern, and for its fresh but calm colouring. These cloths would be at home in most places and for many occasions and because of their essential simplicity would not pall as quickly as might more emphatic designs."

'Carlton' lavatory basin

DESIGNERS *The firm's design staff (chief designer James E. Gray).*
MAKER *Shanks & Co Ltd.* £12 10s 9d.

"This everyday object is outstanding through an almost sculptural form that combines the advantages of easy cleaning, comfortable use, ample capacity, plenty of horizontal surface and attractive lines. The judges chose this bracketed version since the pedestal normally supplied appears to have been designed by another hand, being rather clumsy for so elegant a basin. The taps have been specially designed for the basin and, although supplied with the makers' name on top as standard, can be bought with plain coloured tops, red and blue, which give a clear enough guide as to hot or cold and avoid needless repetition of names or trade marks."





▲ **'Vision Net' lace curtaining (T 6740)**

DESIGNER *F. G. Hobden, with the firm's design staff.* MAKER *Clyde Manufacturing Co. 7s 6d per yd (40 inches wide); 10s 11d per yd (60 inches wide).*

"This clear cut, graceful design is an encouraging sign of fresh thinking in an old industry. The demand for more light in rooms, which has led to larger windows, should offer ample scope to designers who can produce well articulated yet delicate patterns giving privacy without obscurity. This design seems right in several senses – right for its times, for its purpose, for its material (cotton reinforced with 'Terylene') and for its method of manufacture (machine lace). The day of the heavy lace curtain as a sign of respectability has gone, but the convenience and beauty of net remain potentially as great as ever."



◀ **'Tallent' paraffin oil convector heater**

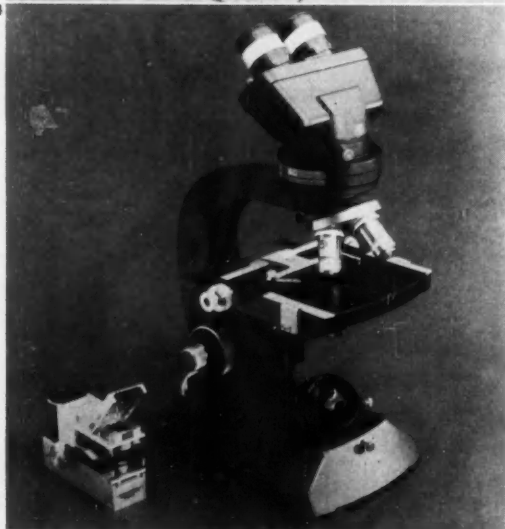
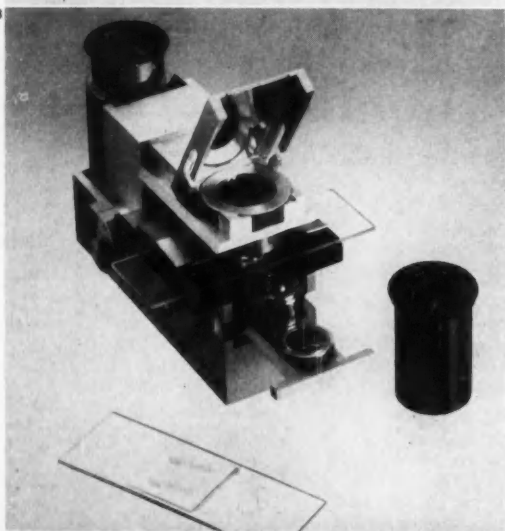
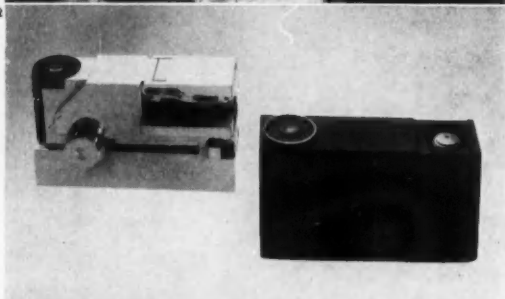
DESIGNERS *The company's design team under the direction of Cecil T. Howard.* MAKER *Tallent (Aycliffe) Ltd. £10 18s 8d.*

"Any paraffin oil convector heater consists of some form of casing which encloses a burner unit and fuel tank. The casing must allow heat to escape and air to enter, and some part of it must be removable for access to the burner. Such simple requirements as these have been the cause of a considerable number of over elaborate and poorly designed convectors which have attempted to make far more out of the article than is necessary. At the same time little or no imagination has been used in the choice of finishes. The *Tallent* reduces the problem to its simplest terms, uses good quality materials, economic methods of manufacture and assembly, and finally applies an attractive finish in two well chosen colours which allows it to stand anywhere and distinguishes it in the shop or showroom. The judges feel that further thought should have been given to the design of the feet and also to the maker's nameplate which, though decently small and unobtrusive, could be improved."

Miniature microscope

RONALD WAMBECK

The claim has been made that the 'McArthur' microscope represents the first completely revolutionary design for general purpose equipment. It has the same optics, the same magnification, and yields the same image as the largest of conventional microscopes. Dr Wambeek, until recently on the staff of the RAF Institute of Aviation Medicine, discusses these qualities as he describes a unique example of precision engineering design.



1 The current version of the *McArthur* microscope was demonstrated for the first time in 1955 at a World Health Organisation conference in the Philippines. Dr John McArthur, the designer, is seen here right in an aircraft with several colleagues from the conference. Dr John Field, until recently director of the Institute for Medical Research, Kuala Lumpur, is using the microscope. In spite of the vibration he was able to identify malarial parasites in a blood film.

2 Right The original prototype in wood, made and used by Dr McArthur as a student. The results encouraged him to develop the principle further.

Left The third hand made prototype which was instrumental in discovering the mosquito responsible for malaria in Borneo.

3 The basic microscope set up for the examination of a specimen with the oil immersion lens. The specimen and cover glass are on the under surface of the slide, making focusing independent of the thickness of the slide.

4 This illustration gives some idea of the compactness and portability of the *McArthur* microscope in comparison with a conventional laboratory instrument.

OWING TO ITS SIZE AND WEIGHT the microscope has been essentially a laboratory or workshop instrument. There can be little doubt, however, that the whole scope of microscopy will be greatly increased with the advent of this miniature microscope, designed by John McArthur, in the same way as the miniature camera increased the scope of photography.

Invented late in the sixteenth century, the microscope has changed little in basic design up to now, although it has gradually been developed into a highly efficient magnifying system. It consists essentially of two compound lenses, eye-piece and objective¹, arranged at each end of a tube in such a way that it is possible by looking at it through this tube to magnify an object to many times its own size. As such a system has only a very small depth of focus, the object under examination is supported on a stage, and there is a mechanical means of adjusting and holding the objective in focus over it. The object is illuminated from a source of light which is usually concentrated on it by means of a mirror and condenser lens².

In the conventional microscope light is reflected in a straight line from the mirror, up through the condenser, the object, objective and eye-piece to the observer's eye, so that all these components must be mounted rigidly in line, with adjustment for focusing and movement of the object under examination. It is therefore necessary to provide a comparatively heavy metal structure, which can only be used on a bench or table, and requires careful packing and handling when it has to be moved from one place to another.

The McArthur microscope was conceived in 1933 and after various experimental models were built, production started in 1955. The McArthur design employs the same lens systems as the conventional microscope but light from the object, instead of travelling up a straight tube between objective and eye-piece lenses, is reflected twice through 90° by means of two prisms, thus allowing the whole system to be arranged in a small, rectangular box, measuring only 4 × 2½ × 2 inches, and weighing only 18 oz. This box, virtually a block of aluminium alloy, is extremely rigid, light, and compact; it is in fact as portable as a pair of binoculars or a miniature camera.

The objective lens, stage, condenser, and mirror, are now of course inverted, and light entering the instrument from above is concentrated by the condenser on to the object, from which it passes vertically downwards through the objective. It is then reflected along the base of the instrument, and finally up through the eye-piece to the observer's eye. The image, unlike that in a conventional microscope, is erect, although a mirror image. It is possible, however, to produce a true image by the use of a reversing prism, and this modification

can now be incorporated.

The slide with object mounted on it lies face downward on the stage, so that all normal specimens are held in the plane of the stage, and are unaffected by the thickness of the slide. Thus very little adjustment of the objective is necessary to obtain sharp focus, and a mechanical stop makes it impossible to push the objective through the specimen. Three objectives in the standard set – a $\frac{3}{8}$ inch (low power), a $\frac{1}{4}$ inch (high power) and a $\frac{1}{2}$ inch (high power oil immersion)³ – are mounted parfocal⁴ on a sliding plate, with a catch mechanism to enable any one of them to be centred under the object, 3 and 9.

The condenser is also prefocused to the plane of the stage, and so is not adjustable. It incorporates an iris diaphragm for regulation of the quantity of light entering the microscope. An oil immersion dark ground condenser is also available as an accessory. The mirror, in keeping with the robust character of the microscope is unbreakable, being made of stainless steel. A built-in (but detachable) electric illuminator can also be provided, and is necessary for certain techniques.

Versatility through prisms

All the advantages of this microscope result ultimately from the use of prisms. These are built into a long rectangular box, 6, which is screwed into the base of the microscope. The use of reversing prisms to produce a true image has already been mentioned, and the use of other prismatic systems, interchangeable with the standard one, provides a simple solution to a number of techniques which are normally only possible with the most elaborate laboratory instruments. Thus it is quite feasible to carry out photography and cinematography of an object, 7 and 8, while it is under the observation of the photographer; the illumination of opaque objects by incident light, 10, is also simplified.

It is possible to invert the whole microscope by inverting the second prism and fitting an attachment for the eye-piece on top of the inverted instrument. This modification is at present being investigated by Dr McArthur to overcome one of the few disadvantages of this microscope, namely the inability to examine the contents of a petrie dish or crucible. It will also enable examination to be made with any magnification – and with the microscope held in the hand – of parts of large objects, such as pieces of machinery which cannot be placed on the ordinary microscope stage.

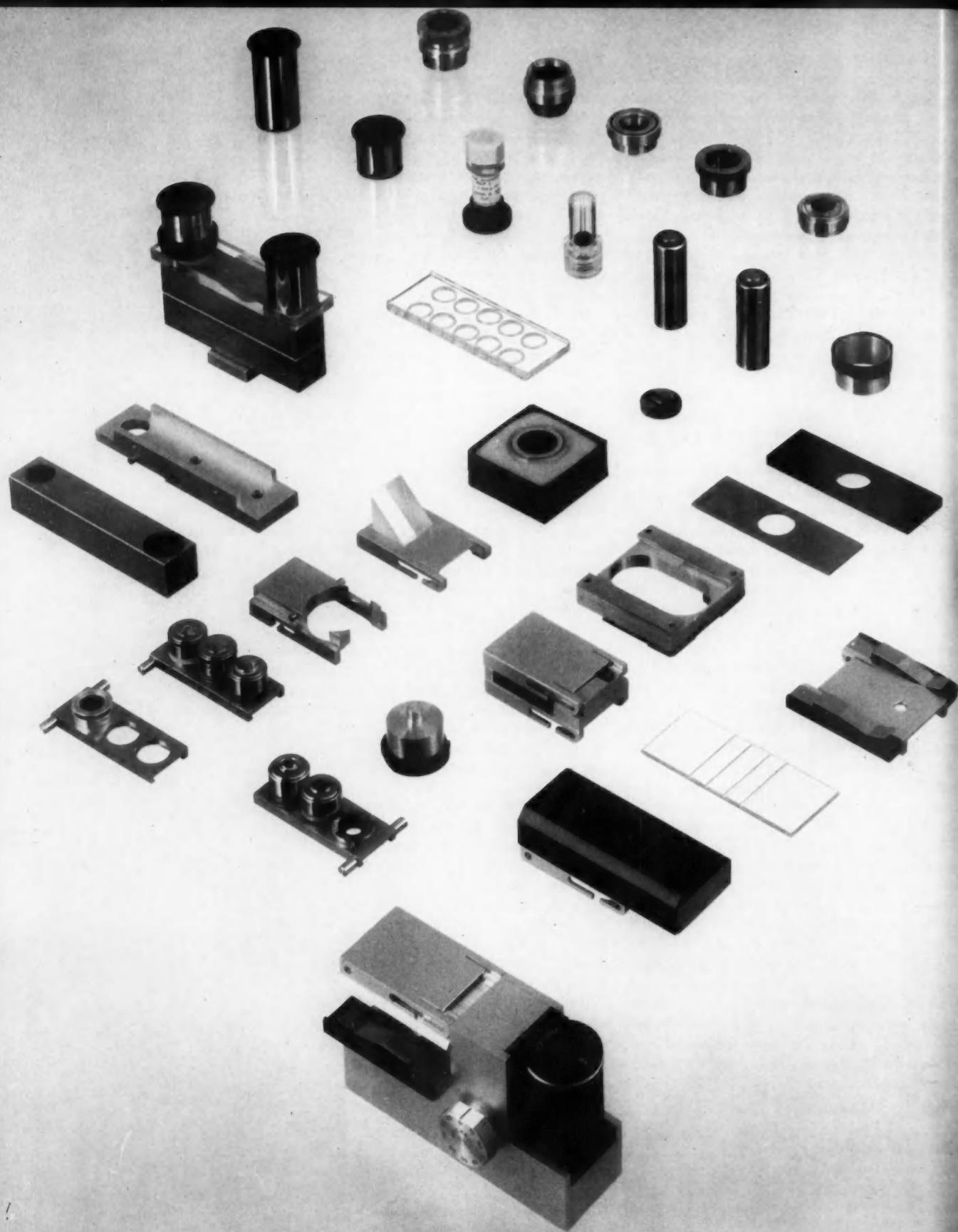
At first sight there appear to be several disadvantages. For example it might seem that the cover glass would fall away from a wet specimen or be shifted by contact with the stage. In practice, however, the cover glass is held firmly in position by surface tension, and the stage is so designed that the middle third of the slide can be examined without fear of dislodging the cover slip. One

1 The lens at the lower end, nearer the object, was naturally called the objective lens, and that near the eye was called the eye-piece.

2 This description refers to the standard method of illumination of thin transparent sections. A dark ground condenser is also used for certain examinations, illuminating the object from the side, leaving it contrasted against a background of darkness. Opaque objects such as metals and minerals are examined by means of incident light, the source of which is situated in the tube of the microscope; in this case the objective lens also acts as the condenser.

3 Very high powered objectives must be so close to the object to obtain focus, that the space between the object and lens must be filled with a medium of higher refractive index than air, to allow enough light to enter the lens. The medium used is light oil, and the high power objectives which require the use of it are referred to as oil immersion objectives.

4 So arranged that when one objective is in focus, the other two will also be in focus automatically when moved into position.



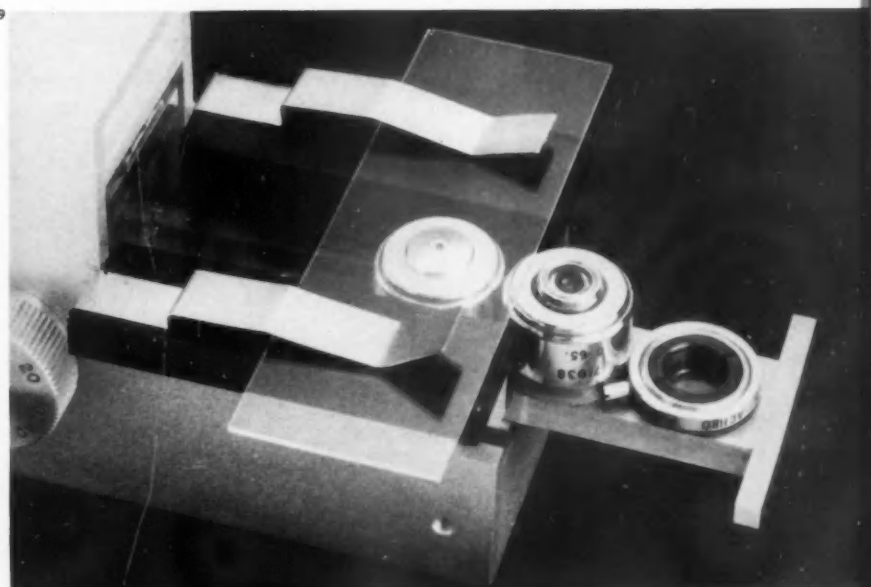
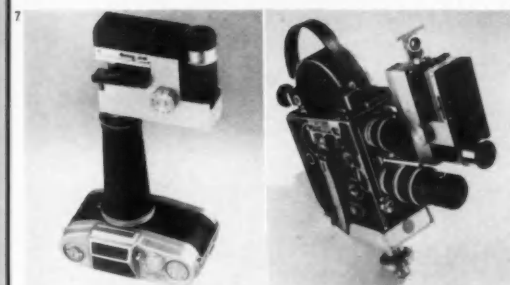
pathologist thought it might be possible to foul the microscope when examining infected material, as would be the case using the old technique. However, using the technique described in the next paragraph such examinations become far safer with this microscope than they have ever been with a conventional one, and in addition it is impossible to push the objective into the infected specimen.

Taking advantage of the inverted stage, Dr McArthur has developed a new technique of examination which is superior to the present techniques in some circumstances. For this a metal slide with a hole $\frac{1}{8}$ inch in diameter in the centre is used. A glass cover slip is cemented over this, and the slide is then placed

cover slip downwards on the stage with the specimen on the cover slip. The specimen can then be examined with any power of objective including oil immersion. With this method there is a clear space on top of the specimen, and it is possible to tease it out and even dissect it when required. By replacing the condenser with a supplementary stage, and using a long focus objective, dissection of mosquitoes and other insects on a standard glass slide is made easier because of the true image provided, and also because the object is in full view for naked eye cross-reference. Using the metal slide and cover slip technique, suspensions in liquids are examined as 'lying drop' preparations; a far simpler procedure than the 'hanging drop' preparations needed

5 The microscope and some of its accessories. The main casing of the instrument is of anodised aluminium alloy, with stainless steel for the working parts. The bearings are of beryllium copper

springs, and require no lubrication. The microscope and accessories are individually sealed against dust and humidity. A cheaper plastics model is also being planned by Dr McArthur.

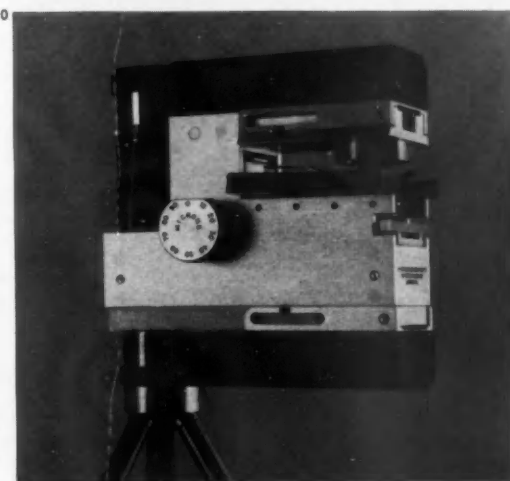


6 The rectangular box at the base of the microscope contains the prismatic system.

7 and 8 The microscope and illuminator combined with a standard Wrayflex 35 mm camera, 7, and a 16 mm cine-camera, 8. Both combinations provide a convenient self-contained unit for laboratory work, and photographs or cine-pictures of the specimen can be taken in monochrome or in colour while under observation.

9 The microscope with reflector and condenser removed, showing the stage and the sliding plate with the three objectives mounted on it.

10 Here the microscope is mounted on a tripod and fitted with detachable illuminators for both transmitted and incident light. With the illuminator on top, transparent objects can be examined with transmitted light; the illuminator below enables opaque objects to be examined with incident light, as in metallurgy.



Miniature microscope

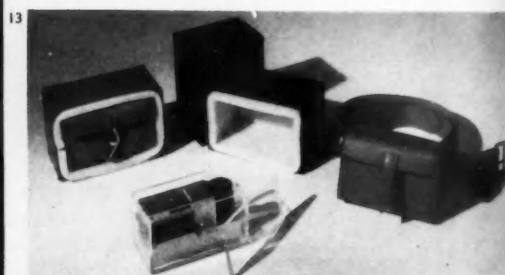
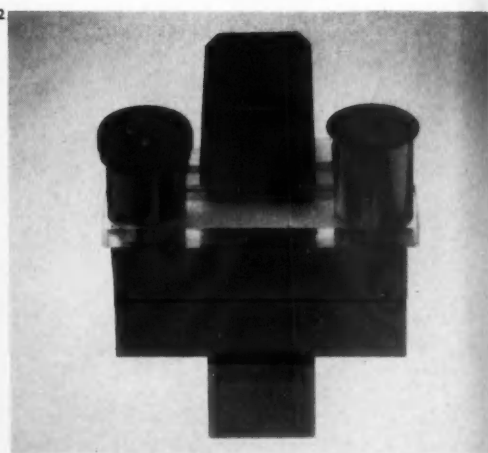
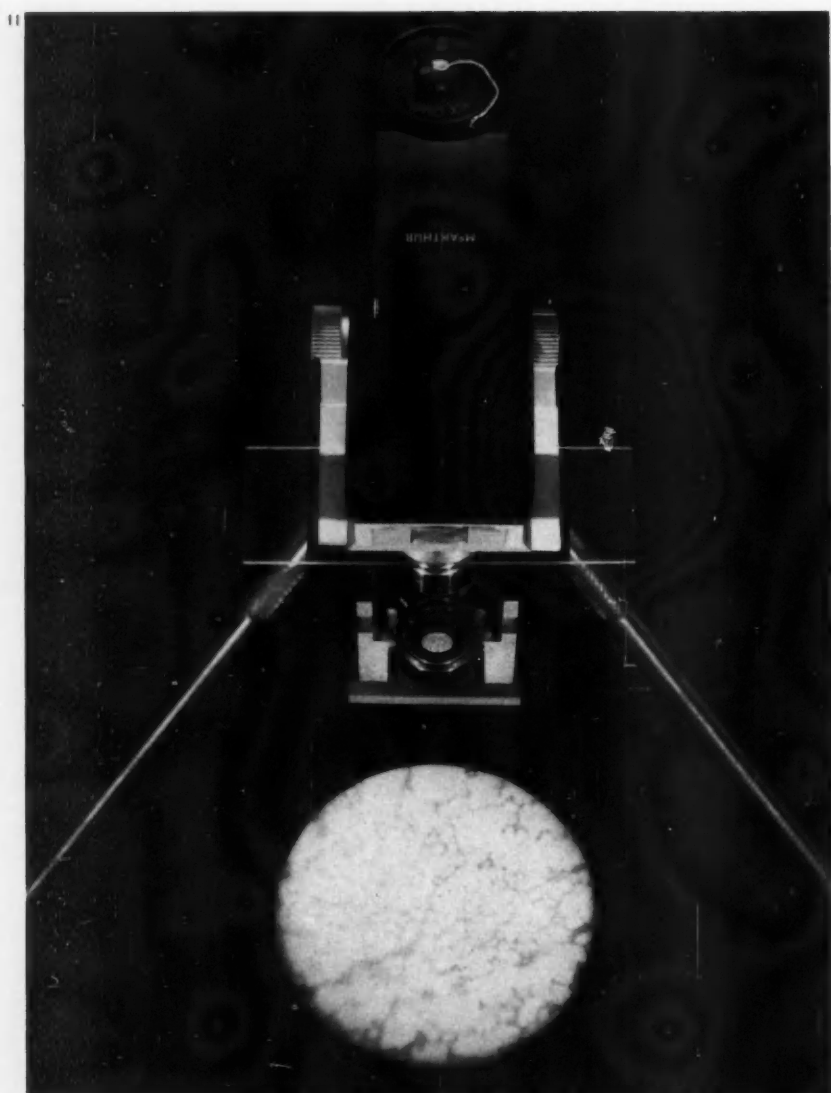
for such examinations with the conventional microscope.

For blood counts Dr McArthur has developed a special counting chamber for use with the inverted stage. This is used in conjunction with an eye-piece which incorporates a counting graticule. (This technique still requires cross-checking with orthodox blood counting methods to find out whether any correction factor is necessary.) A completely new type of stage, called a gliding stage, is also being developed by Dr McArthur; this will take the place of the mechanical stage used with the conventional microscope.

This article does not describe all the examinations that can be made with this microscope; indeed with such a versatile instrument there must be many uses that have not yet been considered. The fact that it is light enough to be used in the hand may be of con-

siderable value to some workers, especially as it can be used in this way in conditions of vibration. The use of X-rays and radioactive materials, and the possibility of radiological warfare introduces a further need for a portable microscope for the blood count is still the only practical method of assessing the harmful effects of radiation on the individual.

It appears that the only criticism of this instrument comes from those who have not actually tried it out, or from those who cannot grasp the fact that the new configuration requires new techniques of examination. The portability and wide range of accessories of the new microscope offer great possibilities for research 'in the field'. Its ability to perform the most critical work will also challenge the position of the conventional instrument in the laboratory.



11 The image of a high power objective projected downwards on to a bench. This is useful for demonstrations and for drawing.

12 One of three forms of binocular eye-piece attachments available with the microscope. This one is permanently adjusted to suit the individual user.

13 The various containers available with the microscope include a Perspex case, a leather case on a belt, and two boxes lined with plastics foam for transmission by air mail.

DESIGN ANALYSIS 8

stainless steel cutlery and flatware

For some years Continental manufacturers have established a lead in the production of modern cutlery and flatware, particularly in stainless steel (DESIGN February pages 48-52). Now several British firms have produced stainless steel patterns and two, which have come on the market during the past few months, form the main subject of the eighth article in this series. Comments from the manufacturers of these designs are printed on page 44. Four other British ranges of more recent origin are also briefly considered.

J. BERESFORD-EVANS
and
L. BRUCE ARCHER

STAINLESS STEEL is not a new material. In carbon form it has been used for knife blades for many years, though its use in nickel chrome form for hollow-ware and flatware has come comparatively late, partly because of its difficulty in working and partly because of the long tradition in this country of silver plated goods. The main problem lies less in its intrinsic hardness than in its violent propensity for work hardening, so that special tooling and techniques are necessary.

This fresh use of a material that has never been cheap, and that has a colour and feel of its own, need not work its way into public acceptance as an imitation. It starts by being a new thing, with certain obvious practical advantages. Acceptance on a purely utilitarian level may be all that is required for the canteen market; but in ships, houseproud institutions and homes there is a parallel interest in elegance. General acceptance in this country as a substitute for silver is not likely for there is too great a body of tradition to allow steel to assume a dominant position. As a fresh material, however, with designs stemming from its own nature, it can make its own way. This article is therefore very much concerned with the way in which several designs have made it clear that they *are* manufactured from stainless steel.

Catering and domestic styles

Over the years, and especially in the last decade or so, the use of electro-plated nickel-silver, in the better qualities, seems to have become respectable. At the same time hotels and shipping companies have become more domestic in outlook, so that goods offered to the top end of the catering trade are almost equally appropriate in design and quality to a great part of the domestic market. If we can accept this, there is no

reason to use two standards of judgment, or otherwise to separate good class catering ware from household ware.

Stainless steel has clear advantages for catering purposes, and the personal labour at home is even more precious, so that it is an obvious material to explore in something more than utilitarian grades. Its comparatively recent introduction in this country has undoubtedly been sparked off by competition from Scandinavian and German imports. A wide variety of cutlery and flatware designs from Continental factories has resulted in some which ignore practical considerations in an exaggerated emphasis on elegance. On the other hand the best combine functional and aesthetic qualities in designs of great subtlety which the British industry will find difficult to rival.

The problem lies primarily in the background of the industry, which in Britain is mostly made up of small units with a craft rather than an engineering background. Thus, the transition from nickel-silver, which is soft and ductile, to a much harder material requiring more costly tooling has needed a greater effort than in some of the larger Continental firms. Finishing techniques in stainless steel are also more difficult. In spite of its reputed hardness, stainless steel must be protected from scratches or finished so as to absorb scratches. Some types of soft polishing are better suited to this than mirror polishing, but finger marks, hard water stains and the blemishes of use are readily apparent in the intermediate stage between clean and dirty. Thus, though there is no real problem in manufacture during the blanking and forming stages, a very wide public acceptance will depend upon success in finishing techniques. For this reason the saving of the cost of silver plating will not be of great significance in determining the final price to the consumer.

Two new British ranges are discussed on the following four pages ▶

'Boston' range (shown actual size)

MAKER Elkhington & Co Ltd





It seems a pity that a modern plated design, the *Winchester*, however well conceived, should have been used almost as a prototype for the new *Boston* stainless steel range, which is illustrated here. However, if we forget this background and consider the *Boston* range on its merits as a first large scale production in a fresh material by an old established firm, in a conservative market, it is clearly an important move in the right direction.

As a table ornament, the softness of the satin finish (a highly polished finish is also available) brings out the colour well. On white damask, silver can still hold its own, but on any kind of coloured cloth, or on wood, stainless steel seems preferable.

The knives. In the *Winchester* design there was a reason for visually separating the blade of steel from the handle of another material; but here the shoulder is atavistic. It may well be that the market is not ready to accept a more logical transition from handle to blade, but the traditional fixed blade scalpels often solved the problem most successfully.

The blade itself is pleasantly full on the cutting edge, so that almost half the edge is usable (compared with about 10 per cent of the length of a straight blade and 25 per cent of the conventional curved blade). The peak on the back of the blade, however, seems to show lack of confidence, for the rear curve is, in function, a continuation of the handle – where the finger bears upon it – and could have been more comfortable. All the users who were asked to try out samples of this design complained of the harshness of the tip of the handle. It is a good looking handle, and the knife balances well, seeming much lighter than its actual weight (2½ oz.).

When steel making was less universally understood there was reason for etching the maker's name on the upper side of the blade, but a more modest site might have been better on an integrated blade and handle such as this.

The fish knife is clearly a spatula; it is a good tool, refreshingly direct in the way it has been shaped for its purpose. Tested on difficult fish, like whiting and small hard kippers, it is a clear advance on any other fish eating tool. The only criticism is that the blade might have been smaller, when it would have been even more manoeuvrable.

The dessert fork seems an unqualified success, whether used alone or in conjunction with a spoon. It is narrow but elegant, and the bowl form, continued into the prongs, gives it a good gather. These tapered prongs allow the fork to come cleanly through the lips.

The table fork is much less successful. The bowl is 1 × 2½ inches, which is broader than the average, and the three prongs look clumsy on account of their roots. When held prongs upward in the right hand the fork is excellent, but when held the other way up in the left hand, the handle is less comfortable.

The fish fork has much the same handle as the table fork, but has a short four-pronged head. This difference between the two seems inadequate if the fish fork is to be recognised immediately. Also, one of the merits of stainless steel is the way in which it does not carry taste or react with food, and full deployment of the material would not require a special fork for fish.

The dessert spoon is everything that it should be. The handle, in common with those of the forks, has its greatest concavity in both directions at the widest point, where the thumb lies. The underside is boldly convex, but crispness is preserved by the almost square edges.

The soup spoon has a bowl which has little to commend it. Just tolerable in silver, this bowl in stainless steel looks as if it had strayed from the kitchen. If the older dessert form is no longer permissible, this fresh material might have provided an opportunity for some rethinking.

The tea and coffee spoons have a strong family likeness without being just miniatures. They are among the most successful items of the pattern, and exhibit much skill in design.

To summarise, the pattern should stand up well to foreign competition, especially because of the comfort and grace of the spoon and fork handles, and the general good sense of the design as a whole. But at present the finish shows scratch marks too readily.

Retail prices of individual items. Soup spoon 5s, table fork 5s 6d, table knife 11s 2d, tea spoon 3s, fish fork 5s 3d, fish knife 5s 6d, dessert spoon 5s, dessert fork 5s, cheese knife 10s. These prices include purchase tax.

'Spring' or 'Campden' range *(shown actual size)*

DESIGNERS *Robert Welch and David Mellor*. MAKERS *Walker & Hall Ltd and J. & J. Wiggin Ltd.*





Walker & Hall has made a joint undertaking with J. & J. Wiggin to develop and manufacture a stainless steel place setting, as Walker & Hall had experience of flatware manufacture and Wiggin's of stainless steel. *Spring* and *Campden* are the names for the new range used respectively by these two firms.

The value of this co-operation is at once apparent in the smooth precision of manufacture and the excellence of the finish. Wiggin's is especially experienced in finishing processes. Although this satin finished setting very nearly approaches a bright polish, it still has enough softness of texture to allow the colour to 'read'. (As with the Elkington set a highly polished version is also available.) The satin finish either resists wear marks very successfully or else it absorbs them so well that they are barely noticeable. This is not the kind of broadly flatted texture that we so often associate with stainless steel, but a clear yet practical, muted brilliance.

As a grouping on a table, however, much of the effect of this brilliance is dissipated because it is applied to surface forms that are unsympathetic. Crispness is usually a desirable feature of any design, for it helps us to read with precision the intention of a modulated shape, but here it has been taken to harshness so that, at first glance, it appears as if the forming processes had been left incomplete. Consequently the good detailing that exists is overlooked.

Even if stainless steel is regarded as a hardwearing substitute for electro-plated nickel-silver – which is an attitude we would deplore – the substitute ought still to add to the grace and social pleasures of the table. Similar conclusions come when the pieces are considered individually.

The knife has a cutting edge that appears to be shaped from a simple arc, in spite of its actual subtlety, and this is emphasised by the straight back. What is essentially a good blade form seems, in fact, to look mean. The shoulder is well contrived, for it is neat and small, and its form suggests that it is the place at which the rolling of the blade ceased, rather than a concession to traditional practice which seems to be the case with the Elkington pattern. Behind the shoulder lies the more simply formed handle. Its pear shape is comfortably convex on all faces. At the cost of appearing a little dull in form, it is pleasant and reassuring to hold.

The fork has four prongs that are square and inconvenient. There is no concession to the needs of cleaning, either by a pronounced tapering of the prongs or by the use of relief at the roots. The hard shoulders distract attention from the hollow of the bowl so that its efficient design as a tool can easily be overlooked. The handle is comfortable, though it is not a completely successful hand extension when used in the right hand.

The dessert spoon has a bowl so shaped that every user criticised to some extent the sharpness of the edge. The lips are in more intimate contact with a spoon bowl than with any other piece of tableware. It is hard to see why one spoon should be comfortable and another one should cut the lips, but the proof is in the eating. The handle is reasonable, but the junction to the bowl seems unfinished, both in design and manufacture.

All the spoon bowls are roughly circular in plan and almost spherical in form, with the result that the individual functions of the certain pieces, such as the soup and table spoons suffer from this apparent desire for consistency. The tea spoon uses the basic pear form of the handle with considerable success, but lacks delicacy in the bowl.

In general, it would seem as though the careful thought which has undoubtedly gone into the design of this place setting has only come through in some places. In others the comparatively simple production requirements appear to have swamped other considerations. In spite of the excellent finish and workmanship, this range seems to lack the elegance which a domestic setting requires. This is the more so since stainless steel has been used by Continental and other manufacturers to provide settings with rather more swagger than silver plate.

Retail prices of individual items. Soup spoon 5s 2d, table spoon 5s 6d, table fork 5s 6d, table knife 11s, tea spoon 3s 1d, dessert spoon 5s 2d, dessert fork 5s 2d, cheese knife 10s 4d. These prices include purchase tax.

Comments from the manufacturers

Elkington & Co Ltd (Boston range): It must be remembered that, as manufacturers, we must consider design as allied to the problems of selling, and it was felt that too radical a departure in design would meet strong sales resistance. The *Boston* pattern has, in fact, met with considerable success in both the hotel and domestic fields as the upward curve of sales amply indicates.

The fish fork The question of the inclusion of a fish fork received a great deal of consideration, but it was recognised that the majority of people prefer to have a separate fork for the fish course, and would have been much more confused had this been merely a replica of the dessert fork. As you rightly surmise the four prongs were given mainly for the purpose of differentiation.

The knives. The shoulder of the knife blade was retained in its present form for two reasons. Firstly, because a certain amount of shoulder is necessary in the production of a knife, and secondly because tests indicated a preference for the traditional type of shoulder.

The soup spoon It is difficult to dogmatise on questions of design which largely resolve themselves into matters of individual taste. For example, the round shape of the soup spoon has been favourably commented upon by many people, and in our opinion is in character with the general modern appearance of the range.

Walker & Hall Ltd (Spring range): This range is deliberately utilitarian rather than glamorous. It is designed for domestic and catering markets, which we felt were not yet likely to accept anything very advanced. Finishing still involves a good deal of hand work and the pieces submitted come from early pilot runs. The over-angularity, particularly of some of the handle ends and of the dessert spoon bowl is the result of this and we are getting rid of it as our work people gain experience. We much appreciate the

authors' compliments on our finish. We hope to get it better still. **The knife** The "simply formed" handle is, in fact, the most difficult and complicated part of the range to make and this accounts for its relatively high price. The problem of shaping this type of handle economically has yet to be solved. Solid knife handles are either light to the point of apparent flimsiness or heavy to the point of bad balance, and we do not greatly care for them for this reason. They are, however, supremely durable.

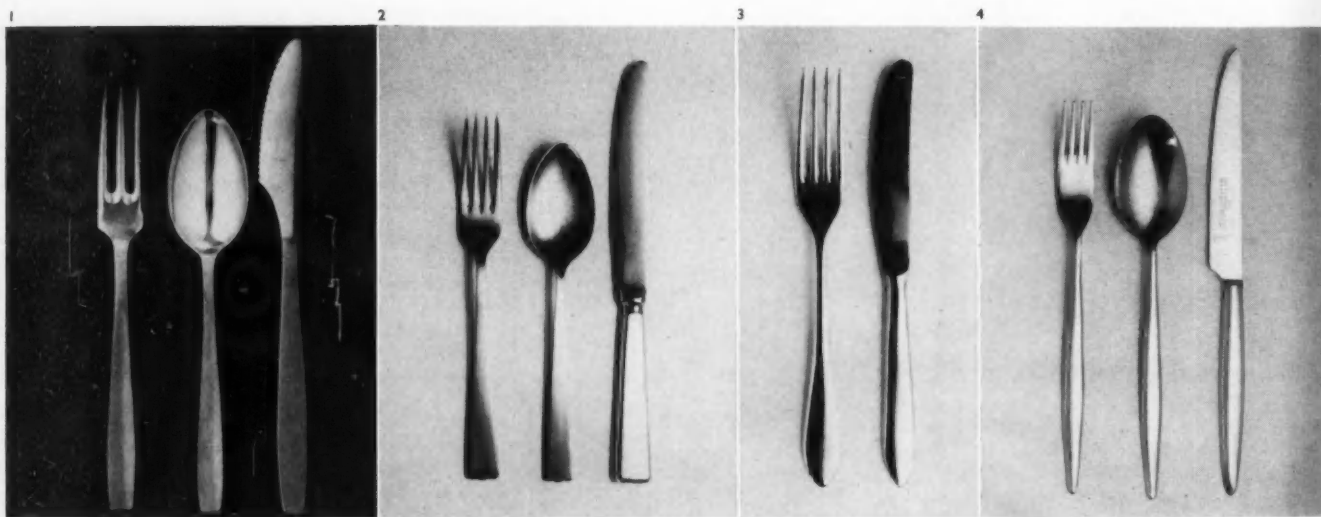
The fork We believe four untapered prongs to be the most functional. Since the samples were submitted a new method of pronging, giving better control of detailing, has been developed.

The spoons The shapes, apart from the soup spoon, are the mechanical replicas of one another, which is a matter of economics rather than taste, and the "roughly circular" bowls are about 1½ times as long as they are wide. The soup spoon is a concession to demand. A table spoon is just as serviceable, though dearer.

J. & J. Wiggins Ltd (Camden range): This was an entirely new venture for both manufacturers. A rational and simple design was developed so that a very high standard of finish could be easily maintained and, despite the apparent simplicity of production to the layman, many difficulties became evident. Not until a considerable amount of time and effort had been spent were these overcome. This pattern has been well received by the retail trade and as a result the manufacturers are now in a better position to judge the requirements of the public in the production of a more exciting design.

The dessert spoon This is the first criticism of the spoon bowl to be brought to notice. The fact that the general shape is open and fairly shallow are factors which should be very much in its favour. But, if it is sharp to the mouth, then the edges must be further softened in the finishing.

The fork Four prongs were chosen as a concession to the general conservative objective of the pattern. The criticism of its use in the right hand is not very clear and appears to us to be invalid.



Four other ranges in stainless steel recently introduced, or available soon.

1 North Star. This range, shown here in part-finished prototype form but now in production, comes closer to success than most, and reveals much ingenuity. The head of the fork, with its practical diamond-shaped prongs, of necessity looks heavy, but is well shaped. **MAKER** George Butler & Co (Cutlers) Ltd. £2 4s for seven-piece setting.

2 Spartan. The general appearance of the set apart from the knives with their massive, hollow but well balanced handles, suggests a close derivation from a craft produced silver original. **MAKER** Latham & Owen Ltd. £2 15s 6d for seven-piece setting.

3 Silver Dawn. This is no innovation, but a design that might equally well have been in EPNS. The knife blade has a slight peak on the rear edge that agrees well with the long, tenuous blade, but its function as a finger rest is less obvious than the strongly marked back of the Elkington range. **MAKER** Viners Ltd. £1 7s 6d for seven-piece setting.

4 Monte Carlo. This range has at least succeeded in being different. Its slimmness comes closer to some Continental patterns than the other designs shown here, though the forms lack the crispness which this type of setting requires. **MAKER** George Wostenholm & Son Ltd. £1 17s 6d for seven-piece setting.

Street lighting

new designs reviewed

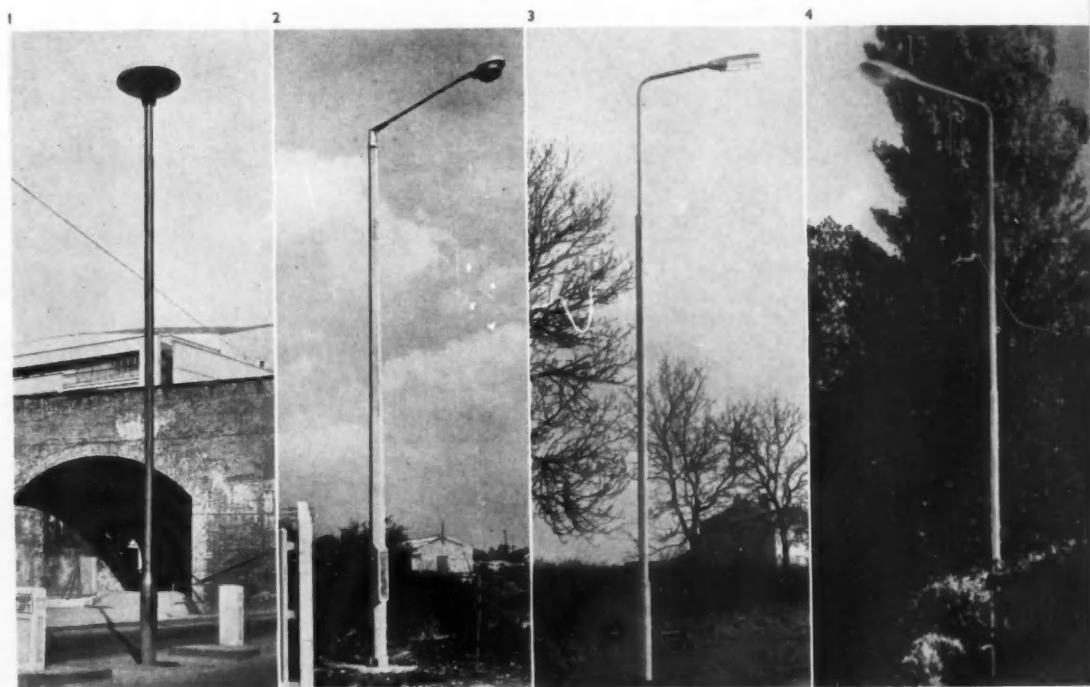
PETER WHITWORTH

Secretary, CoID Street Furniture panel

THE VOLUME OF CORRESPONDENCE and articles on lamp posts that appears in the Press is forcible evidence of the social importance of street furniture. While some correspondents are concerned with protests against real or imaginary vandals, many appreciate the fact that the old lamp standards are now outdated, and that replacements should not merely consist of pathetic reproductions of Victorian designs which inevitably lack the true qualities and charm of the originals and misuse modern materials and production methods.

Manufacturers, therefore, are faced with the difficult problem of producing a lamp post that would not be out of place in our old towns and villages, and yet which fulfils the requirements of the lighting system recommended by the British Standard Code of Practice No 1004 (parts 1 and 2). A 25-ft column can look well on an arterial road but the same column becomes a giant when used in a town or village where the eaves of the houses may be as low as 15-16 ft.

The first function of a column is to hold the lantern in such a position that it can perform its job of lighting; it must also make provision for connecting the lamp in the lantern with its source of energy, usually a cable running below the footpath. This connection is formed by a special connector which, together with time



Photographs 1 and 5 by Sam Lambert

1 Experimental post top lantern mounted on a steel column. The lantern incorporates two 400 watt colour-corrected mercury lamps - an interesting development for very high output lighting. The non-directional properties of the design are particularly useful when lanterns have to be sited in open areas and town centres. DESIGNER (lantern) Richard Stevens. MAKERS (lantern) Thorn Electrical Industries Ltd; (column) Stewarts & Lloyds Ltd.

2 Slim 25-ft prestressed concrete column. Skilful design of the control box has enabled the base dimensions to be kept to the

minimum. At the junction of the bracket and shaft is a die-cast alloy connector which can be adapted to suit the needs of any bracket and lantern. MAKER (lantern and column) Engineering and Lighting Equipment Co Ltd.

3 and 4 Two tubular steel columns; 3 is fitted with a sodium lantern which was awarded a gold medal at the 1957 Triennale; 4 is fitted with a lantern specially designed to take the new 400 watt colour-corrected mercury lamp. DESIGNERS (lanterns) Richard Stevens; (columns) David Mellor. MAKERS (lanterns) Thorn Electrical Industries Ltd; (columns) The North Midlands Engineering Co Ltd.

Street lighting

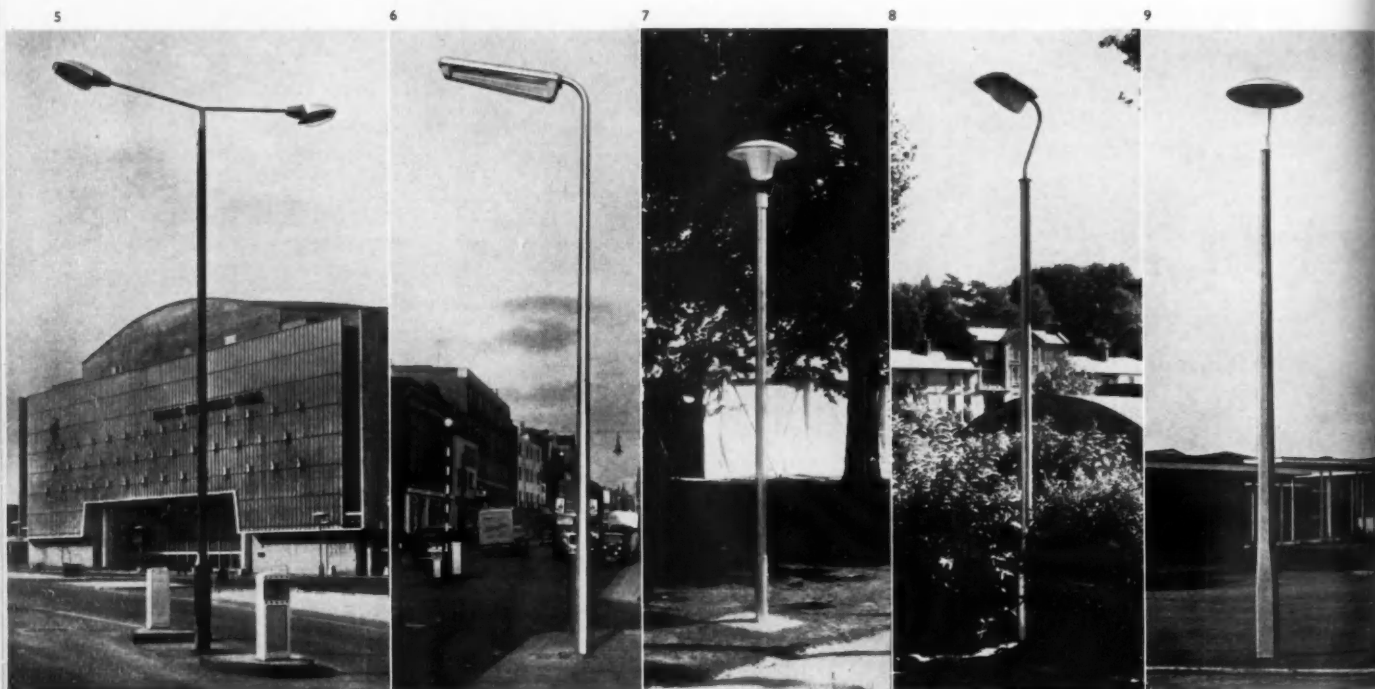
switch and fuses, are the normal minimum gear required. It seems sensible to place this equipment in a compartment in or on the column; compartments below ground are excellent but numerous limitations, such as drains or cables, prevent universal adoption. Discharge lamps, fluorescent, sodium or mercury, demand certain additional voltage control gear which is often contained in the lantern housing. The heat generated by the mercury lamp, however, is such that the gear has to be placed away from the lantern and in this case it is usually located with other equipment in the control box.

There is a good selection of 25-ft columns available in steel and concrete, but the choice is somewhat restricted in the 15-ft range because of the limitations imposed on the designer by the need to house the control gear compartment within the column. Again the concrete column requires a certain thickness of concrete and reinforcement around its base compartment to maintain its strength and it is this extra thickness that invariably results in the shaft being oversize in comparison with dimensions obtainable in other materials currently in use, such as cast iron, steel, aluminium or wood. Although the use of concrete as a material for columns has been condemned, some ex-

cellent designs in this material are available. Its initial cost is low, and it needs no painting, so that it is popular with local authorities. However, reconsideration of the whole problem, and even of apparently inflexible, will be required before the appearance of the 15-ft concrete column is as universally acceptable as columns in other materials.

The columns illustrated have been introduced during the past year, and it is commendable that many of these new designs are slimmer than their predecessors. Further reduction of column base dimensions could be possible in the future as several manufacturers are now interested in the production of smaller control gear. The development of the colour-corrected mercury lamp makes this a strong competitor with fluorescent tubes for lighting where colour rendering is important, and where small lanterns are desirable.

The CoID's Street Furniture panel has, in under six years, approved nearly 400 designs. From this published list it is possible to select a column suitable for most sites; the selection and siting, however, is beyond the terms of reference of the panel, and the final choice of a lamp post rests with the local authority. All too often the benefits of well designed street furniture are lost by careless and unsympathetic siting.



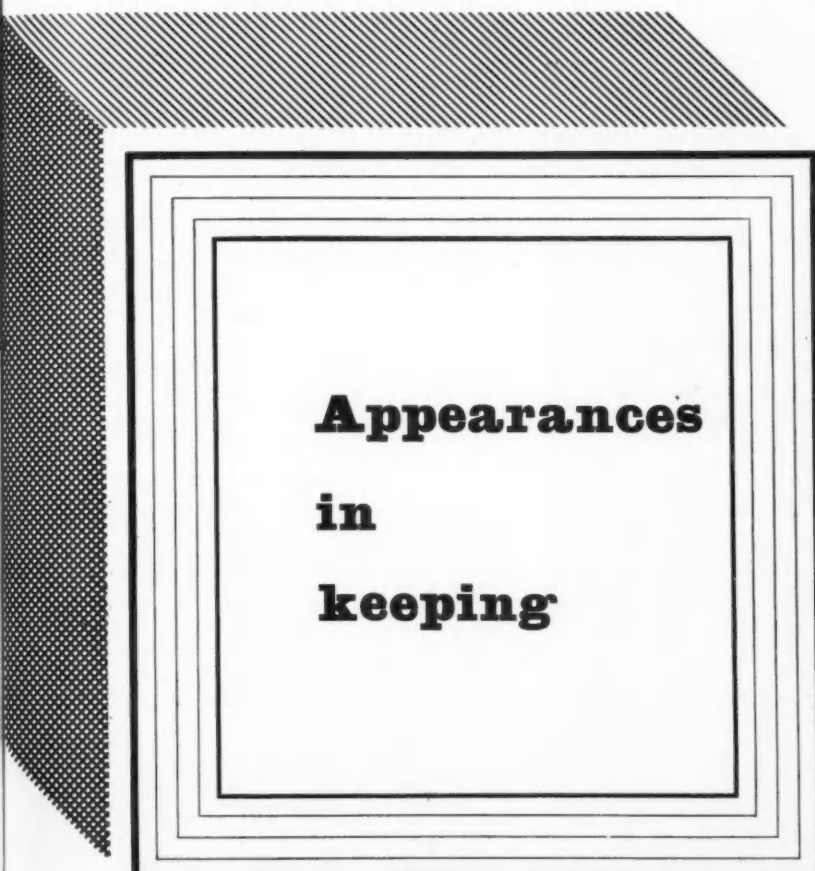
5 Experimental installation on the South Bank, London. The column is in steel, and the same lantern as in 4 is used. MAKER (column) *Stewarts & Lloyds Ltd.*

6 This tapered steel hexagonal column is an ingenious design using pressings and weldings. MAKER (column and lantern) *The GEC Ltd.*

7 Amenity lighting column with post top lantern for tungsten lamps. This is suitable for a forecourt or similar sites, as provision has not been made for normal control gear. MAKER *Falk, Stadelmann & Co Ltd.*

8 Aluminium alloy column fitted with sodium lantern. DESIGNER (lantern) *Richard Stevens*. MAKERS (lantern) *Thorn Electrical Industries Ltd*; (column) *High Duty Alloys Ltd.*

9 Slim prestressed concrete column. The small base dimension has been achieved by reducing the size of the control gear compartment. This represents an encouraging development by a large manufacturer anticipating public demand. MAKERS (lantern) *AEI Lamp and Lighting Co Ltd*; (column) *The Stanton Ironworks Co Ltd.*



Appearances in keeping

British safes have a world-wide reputation for high quality and sound construction. However, good appearance, now a vital factor when selling to overseas markets, is often neglected.

IT HAS BEEN PROVED many times that a considered design policy can lead to increased sales, but it is rare to find this fact mentioned in a firm's annual review. A recent report by the chairman of Chubb & Son's Lock and Safe Co Ltd proved an exception. Referring to the firm's increased turnover and profit he said: "I cannot remember a year when there has been greater attention to that section of our organisation called design and development. To it we look not only for the pleasing exterior appearances that play such an important part, particularly abroad, in selling our products, but even more important, for the technical efficiency of the products themselves."

Long established methods of manufacture, based on years of research and experience, dictate to a very large extent the form of the safe, which is in essence a box, with very few external protruberances, hinges, handles and locks. Paradoxically, the simplicity of the basic shape serves only to complicate the job of making the box a pleasing thing to look at. The designer must pay the closest attention to elementary details – the proportion of the box itself, its surface contours and colour, and the careful detailing and placing of the few accessories if he is to produce a successful design.

Manufacturers produce safes for varying purposes, including the protection of radium, and micro-film files, and for different degrees of risk; in general, however, a standard range of components is varied according to need. Special purpose made designs are now exceptional, although there are still romantic stories of safes constructed to meet the dictates of eccentric business magnates or for the protection of special treasures. But from the design point of view, it is the standard components that are of interest. An inherent danger in this method of manufacture, technically admirable though it may be, is that a standard handle or hinge which looks acceptable on the larger safes of a series, is entirely out of proportion in the smaller versions. This problem has not yet been solved entirely satisfactorily.

Foiling fire and theft

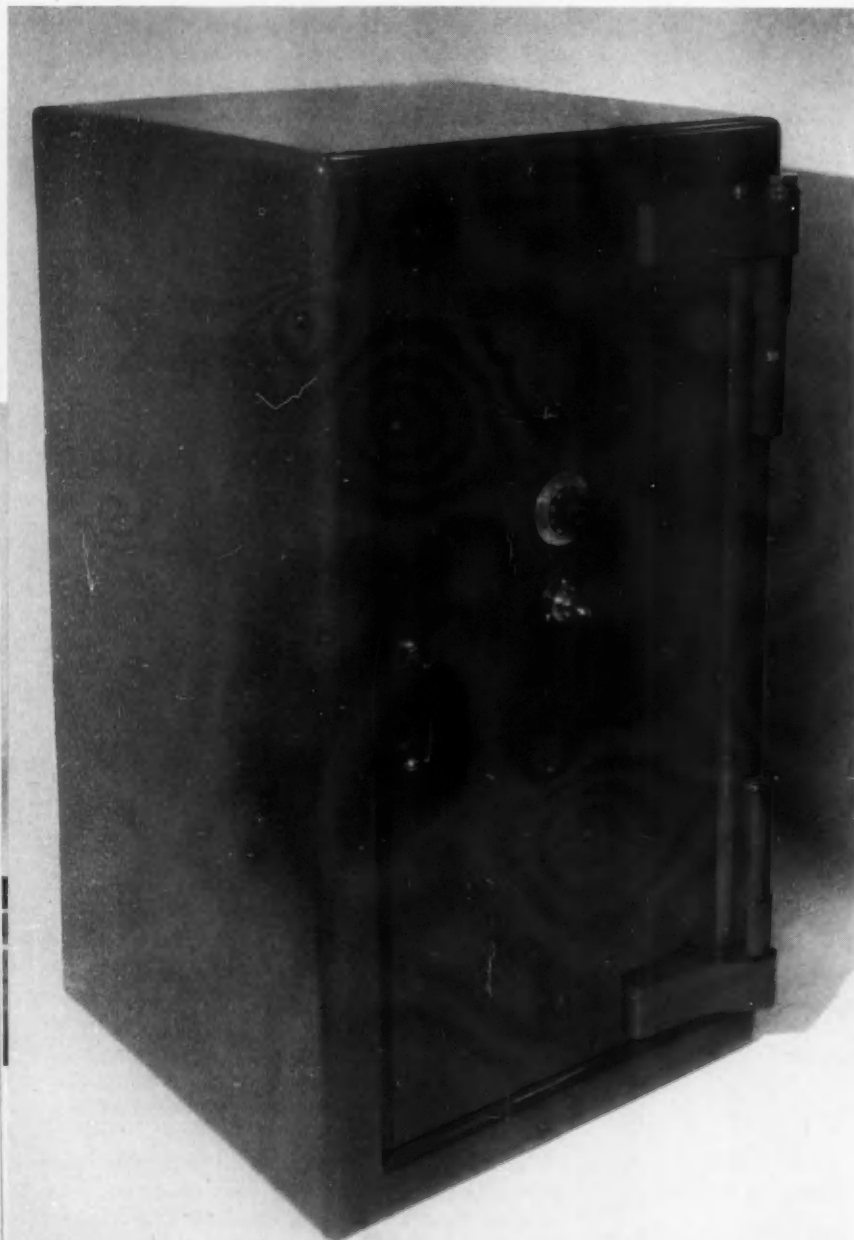
A safe may be fire and fall resistant (the majority are sold for this purpose); or, more romantically, it may also be thief resistant in a variety of ways. Not, it will be noted, thief proof, since no reputable firm will guarantee that its products are proof against the determined attack of a skilled cracksman with unlimited time and equipment. But to the thief, working always against time (manufacturers reckon that Easter and Christmas are the most dangerous periods), probably in semi-darkness, with an obvious necessity for quiet, and using only such equipment as he can conveniently carry, a modern thief resistant safe is virtually uncrackable.

Special alloy steels surrounding the heart of the safe are so resistant to drilling or oxy-acetylene cutting that even a weekend's work by the most skilful cracksman would be unprofitable, while anti-explosive devices which seal the safe – even when the lock is forcibly

continued on page 52

British safes

1 For good appearance, the *Duplex* anti-blowpipe safe is probably the most successful of British heavy duty safes in current production. The keyhole escutcheon has been considered carefully, and the detailing of the external hinges minimises their massiveness. **MAKER** *Chatwood-Milner Ltd.*



2 Finished in light grey with chromium fittings, this safe carries rather clumsy door furniture. Yet because of the omission of superficial decoration it manages to achieve a massive distinction. The hinges are more successful than is general in the industry. **MAKER** *John Tann Ltd.*

Foreign safes

6 USA The Mosler Safe Company's '400' series safe gives an indication of the US trend. It is finished in grey with a black skirting, and the detailing of the chromium fittings is carefully considered. Conceived primarily as a fire resistant safe to match the most exacting US tests, it is also to a lesser extent burglar resistant. It lacks the chunkiness of British designs, and would be at home with other office equipment. **DESIGNER** *Raymond Loewy*. **MAKER** *The Mosler Safe Company*.

7 Germany Considering the widespread acceptance of US designs, it is interesting to note the similarities between this German model, and the Mosler Safe Company's product, 6, although in this case the design of handles and lock is over contrived. The safe is made by the West German firm of Bode-Panzer, Britain's principal competitor in world markets, and considered a growing threat to our supremacy in this field. **MAKER** *Bode-Panzer Geldschrankfabriken A-G*.



Dennis Hooker

3 This firm, an old established family concern, produces equipment that has many technical points of interest - welding, for instance, is replaced by riveting and oblique invisible screwing. This model, designed for the safe storage of books and ledgers, is a victim of an unsympathetic colour scheme, and brass door furniture. The general proportions deserve better, and little labour and thought would be needed to make the safe look as good as it is from a technical standpoint. **MAKER Ratner Safe Co Ltd.**



Dennis Hooker

4 An anti-blowpipe safe, the smallest in a range in which identical fittings are used; here the fittings are out of scale, and less successful than in the larger models - a problem yet to be solved by most manufacturers. This is the only firm to group the controls together on a central plate - a simple if somewhat obvious solution. **MAKER Chubb & Son's Lock and Safe Co Ltd.**

5 Recent designs by Chubb include this lock in a chromium plated finish. It utilises a new type of 'binder shield' which makes it impossible for persons other than the operator to read the numbers on the combination lock dial. More careful design of this kind could do much to raise standards in the industry. **MAKER Chubb & Son's Lock and Safe Co Ltd.**



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Appearances in keeping

Strong room doors produced by British safe manufacturers reveal a sympathetic and honest use of materials which is almost a characteristic of British heavy engineering. Nevertheless there is a need for new design standards; these products of Chubb & Son's Lock and Safe Co Ltd reveal in their sequence a striving for good design all too often lacking in the industry generally.

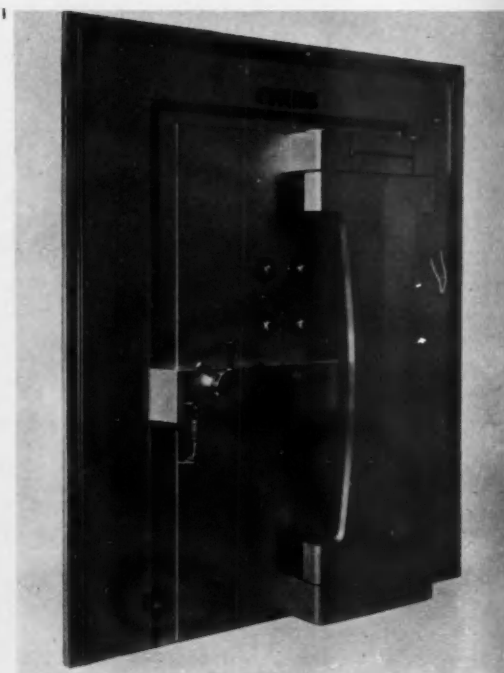
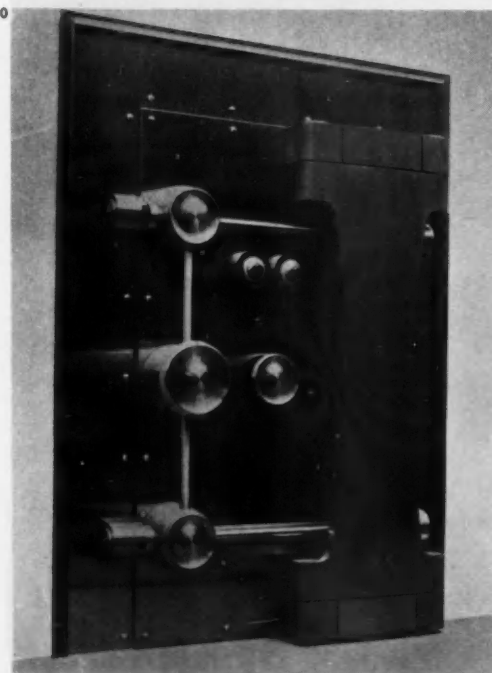
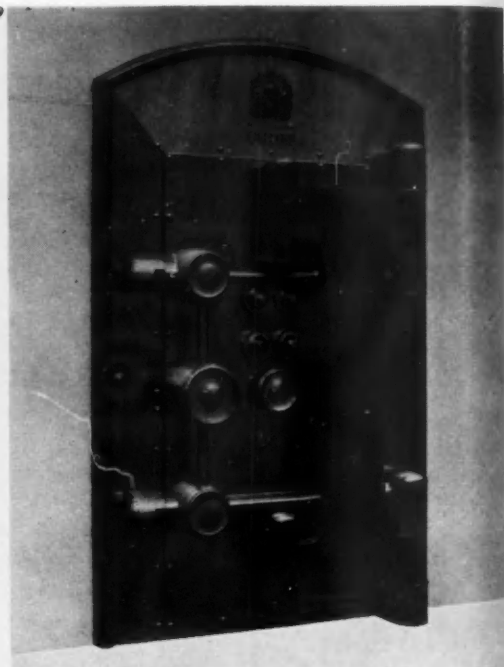
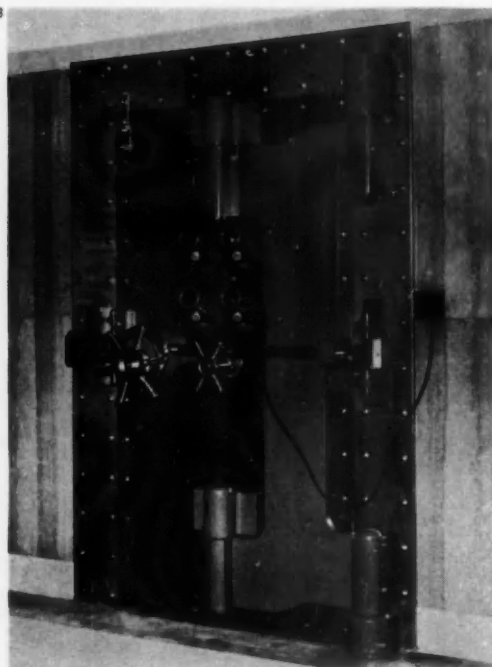
8 Manufactured in 1948 for installation in Hong Kong, this five-ton crane hinge door is superbly engineered, and its impressiveness is drawn from this quality alone.

9 This model was exhibited at the *Festival of Britain* in 1951. It weighs 12 tons and is now in use in Toronto. This is a new solution of the design problems involved, and yet none of the

heavy engineering quality has been lost. The shape of the massive crane hinge has been carefully considered, although the arcuated architrave and bronze relief do little to enhance this.

10 Produced in 1957 for export to Colombia, this model is stated to be a "simplified *Festival of Britain* door". The simplification has been most skilfully achieved. For the first time the overall effect has been considered as a cohesive whole.

11 This prototype design produced in 1955 for a 5-10 ton door represents a considerable advance in the manufacturer's design policy. While the ornamented architrave is still used, the careful detailing of the massive hinge and compression gear must surely be indicative of even more exciting designs to come.

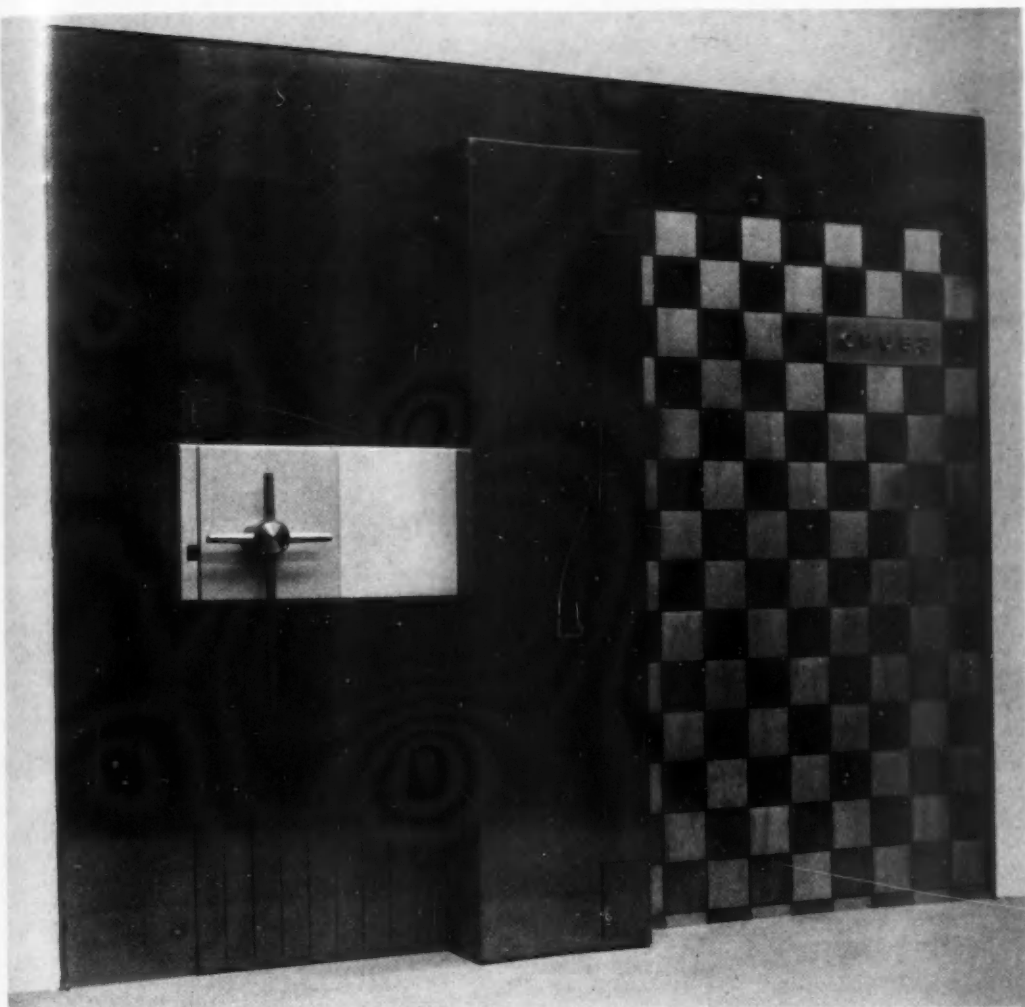


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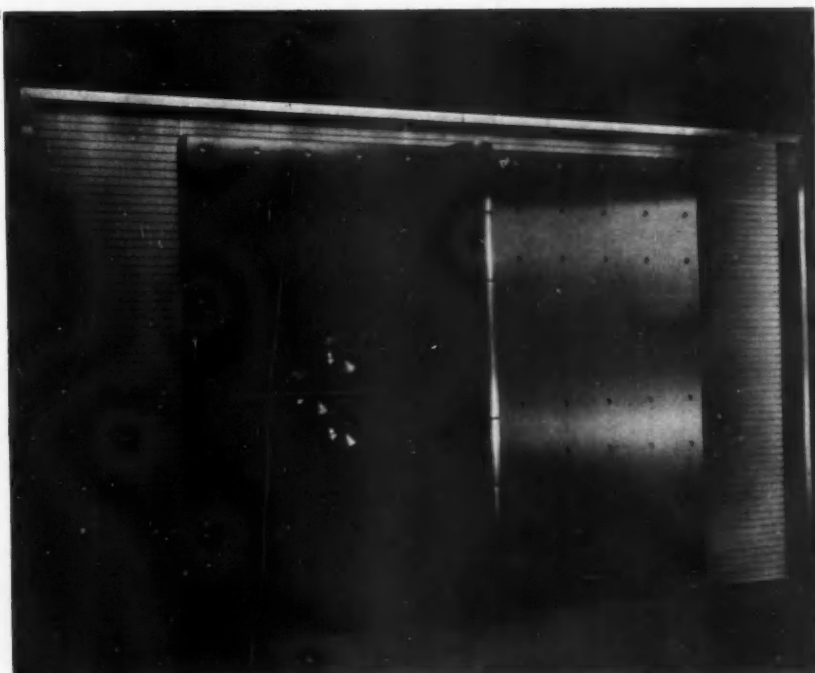
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12 A Canadian architect designed this strong room door which was manufactured in Great Britain, and is now installed in the premises of the Imperial Bank of Canada, Vancouver, BC. It serves as a salient pointer to the necessity for understanding and satisfying overseas demands. While a most successful solution to a difficult problem, it is doubtful whether the complete enclosure of the crane hinge in a box-like structure is as interesting an approach to the problem as that shown in the experimental design produced by the same firm in 1955, **11**. DESIGNER *John Rankin*. MAKER *Chubb & Son's Lock and Safe Co Ltd*.

13



13 USA The design of this strong room door, put into production in 1954, derives less from the engineering quality of the work than the British examples. A form of piano hinge has replaced the familiar crane hinge, while the compression gear is concealed in the panelling of the 20-inch thick stainless steel door. In line with current US practice, the whole concept of the design has been influenced by the impression to be imparted to the public. Since the door will also be visible in the open position, the reverse side has been decorated by individually milled conical cuts and grooved lines. DESIGNER *Charles Deaton*. MAKER *Diebold Inc*.

dislodged – make this method equally unrewarding. Double, or even treble, locks and keyless combination locks, silent in operation, and with up to a hundred million possible permutations make nonsense of the cinema's idea of safe cracking. As for resistance against fire, it should be sufficient to say that a manufacturer recently tested one of his safes by putting it in a furnace for over an hour at a temperature of 1,706°F. It was removed and immediately dropped from a height of 15 ft on to a solid concrete floor covered with broken bricks. The safe was then put back into the furnace for a further 30 minutes. When removed, after cooling, the documents contained in the safe were found to be in perfect condition.

The outer body of a thief and fire resistant safe is fabricated from one plate of *Siemens* steel which is bent into shape and welded at the seams; the back is inserted through from the front and welded; a fire resisting compound is then poured or placed in position all round the heart of the safe, which is of a drill and cutting resistant steel, so hard that it has to be cast into shape. The door is similarly constructed. The quantity of materials used in one heavy duty safe 4 ft 10 inches high, 2 ft 9 inches wide and 2 ft 10 inches deep gives some indication of strength and construction methods. The side wall thickness, 6½ inches, is made up of 2 inches of fire resistant material, 4 inches of alloy steel, and two layers of *Siemens* steel ¼ inch and ⅜ inch thick. The door of this safe is 10½ inches thick, and the total weight is around 82 cwts.

Overseas influences

The four principal safe manufacturers in the UK are Chubb & Son's Lock and Safe Co Ltd, Chatwood-Milner Ltd, John Tann Ltd, and the Ratner Safe Co Ltd. None of these firms employs an industrial designer, but Chubb retains Farmer & Dark, the firm of architects, as its consultants, and both Chubb and Chatwood-Milner have design and development sections within their organisations. All four firms have been making safes for many years – Chubb for instance, since 1818, Tann since 1795 – and all produce high quality safes, strong room doors and ancillary equipment. Together they form the major part of the British safe manufacturing industry which has over many years established a flourishing export trade to all parts of the globe – a trade based on high quality and value for money which carried the industry into a pre-eminent position in world markets.

The battle for protection against fire and the new scientific criminal ensured that the efficiency of the safe was constantly improved. However, with a market so much in their favour it is not surprising that most

manufacturers gave little consideration to the appearance of their products. Indeed, the appearance of the safe had changed remarkably little in some 50 years, until recently competition from North America, Japan, and from European manufacturers (such as Bode-Panzer, of Germany) forced on at least two of the manufacturers whose products are discussed here, an awareness of design as a selling point. The spread of American influences and standards in the Far and Near East has also had a marked effect on the demand from these markets for more consciously designed products.

Appearance matters

In examining the products of the four firms mentioned, it is inevitable that the names of Chubb and Chatwood-Milner, and those of Tann and Ratner should be linked together, for the design and sales policy of the two groups are markedly opposed. Chubb and Chatwood-Milner display in their products a keen awareness of design. It is significant that as well as safes they both produce protective metal office furniture of high quality, a type of product which today depends very much on its appearance. They maintain up-to-date showrooms in London and produce advertising of a high standard.

On the other hand, the products of Tann and Ratner, while of the highest quality, show less evidence of design consciousness. Both firms still manufacture safes designed many years ago; while Tann now produces certain designs in light grey, with chromium instead of brass fittings, and has recently replaced its large heraldic crest with a more unassuming nameplate, Ratner appears to cling unashamedly to a mid-'twenties look – brass fittings, brush lining and dark green and black finish. Both firms emphasise that they sell on quality, value, and reputation, and although they continue to play a significant part not only in home but in export production of safes, they admit to an increased sales resistance in recent years. It may be that better design for appearance is the vital factor which will have to be linked to their technical skill.

All four firms make strong room doors, the heavy engineering equivalent to the safe; these may weigh many tons and are resistant to all known methods of attack. British policy, generally adopted throughout the world, was for these doors to be concealed in the vaults of the bank, where it was felt that appearance was of little consequence. With the spread of American influence, British manufacturers have been forced to adopt a new approach. The strong room door has become an architectural feature within the bank itself, where it is visible to all, and serves as a symbol of the bank's impregnability. The majority of British manufacturers have met these new demands by tidying up existing designs, without sacrificing the undeniable attraction of their engineering quality. This process has been further enhanced by the use of stainless steel, bronze, and metal architraves. The results of an equally bold approach to the design of the smaller products, with a more positive use of designers, would be well worth seeing.

Made to measure

SOME MONTHS AGO at a meeting at Monotype House, Alan Dodson put forward his case for the adoption of Continental paper sizes in this country. The substance of Mr Dodson's talk was printed in the December issue of the *SIA Journal*, and an article by him on the same subject appeared in *Print in Britain* for December. In addition H. Hacker Ltd recently published a pamphlet on the Continental sizes to demonstrate to its clients the advantages involved, and the British Standards Institution announced that it was going to practise what it preached and adopt the Continental standard for its future publications.

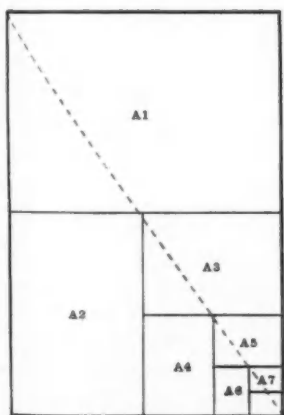
At the end of the first World War Germany adopted standard paper sizes as a step to cutting production costs in industry, being the first country to do so, and since then the standard has been introduced into 26 countries. With the European Free Trade Area looming larger and larger on our trade horizons it seems an opportune moment to consider the adoption of the standardised system here. However, apart from this argument there are other economic reasons why the change over would prove beneficial.

A barrier to the acceptance of Continental sizes in

this country is the fact that they are measured in the metric system. However it seems logical that national preferences for eccentricity should be set aside when they result in inconvenience and increased costs. For example, there are at present in use over 40 different envelope sizes which could be reduced to 10 if standardisation were adopted.

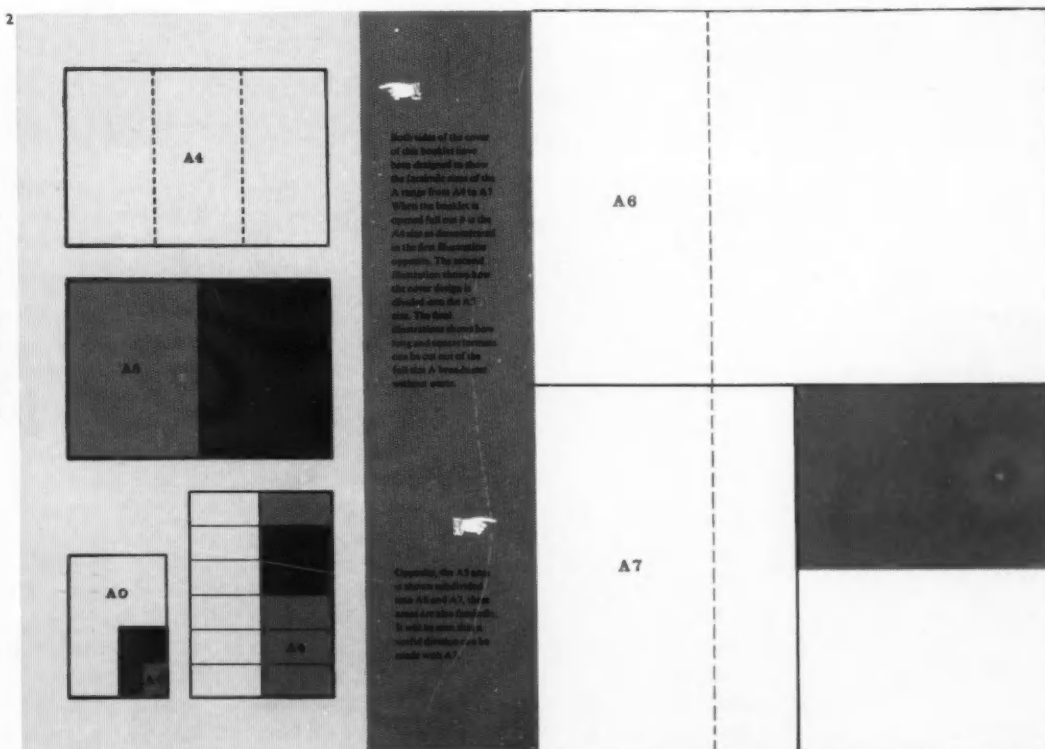
There are three basic sizes in the Continental standard, coded A, B and C, the most important of which is A, the smallest of the three. It measures 841 x 1189 mm (or 33.1 x 46.8 inches), and is equivalent to one square metre in area. It can be subdivided into smaller sizes in the same proportion, ie, 1 : $\sqrt{2}$ and designated A1, A2, etc, 1. The sizes from A0 down are all *trimmed* sizes and are therefore constant despite variation of printers and suppliers. The B series is used on the Continent for posters, together with the C series for the 10 standard envelopes, 2.

From the discussion that followed Mr Dodson's talk it would appear that the paper makers themselves are unanimously in favour of a change to the standard sizes, if they received the demand from their clients and therefore from the public itself.



1 A0 paper size showing its subdivisions along the diagonal in the ratio of 1 : $\sqrt{2}$.

2 A spread from the pamphlet published by H. Hacker Ltd: left, diagrams of the A series from A4-A7 used in the pamphlet, and right, A4 size subdivided into A6 and A7.



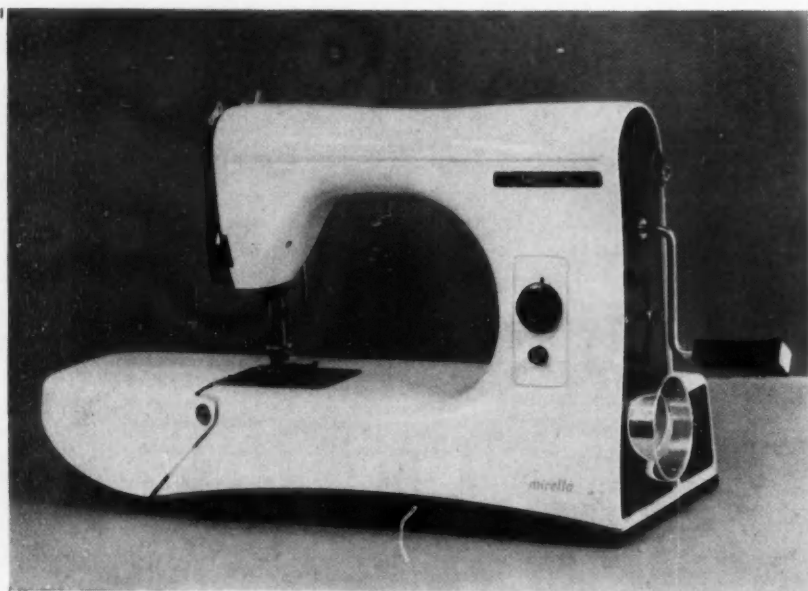


overseas review

European designs of the year

THE SELECTION of a limited number of products to show a country's outstanding achievements in design, and the presentation of prizes or diplomas to the manufacturers and designers, is not confined to Britain. Other countries have recognised the importance of such awards as a method of increasing their prestige in the eyes of their neighbours. These annual selections have particular significance today as the countries of Europe jostle for a position from which they can best reap the benefits of free trade areas.

The prototype for all these annual selections was created in America with the *Good Design* awards, until



Italy: Compasso d'oro 1957

DESIGN correspondent: Letizia Ponti

The fourth year of the *Compasso d'oro* competitions organised by the Italian store, La Rinascenti, highlights a problem that is already causing some concern to those who are watching for significant designs that will outline trends for the future. Although most countries each year can show an increasing number of well designed products, the number of pace setters is becoming smaller. Thus in Italy from the 20 *Compasso d'oro* awards that are available each year, only five were awarded in 1957, compared with nine in 1956, 12 in 1955, and 15 in 1954.

This apparent decline in inventiveness, particularly in a country which is specially noted for its imaginative work, is of course less serious than it at first appears, since the competition juries of the first and second years had a stockpile of earlier designs to draw upon.

1 Electric sewing machine. DESIGNER Marcello Nizzoli. MAKER Necchi Spa.

2 Polythene tubs. DESIGNER Gino Colombini. MAKER Kartell Samco.

3 Crystal glass vases. DESIGNER and MAKER Vianello.

The problem nevertheless remains and the 1957 jury is to be applauded for its courage in choosing only those products which it considered to be of the highest standard. Three of the five winning designs are illustrated.

The national and international *Compasso d'oro* awards, first introduced in 1956, have been awarded in this latest competition to Pinin Farina and Kaj Franck respectively. Pinin Farina, the Italian coachbuilder, was cited for the wide influence he has exercised on the structural and aesthetic qualities of cars. Kaj Franck, the chief designer at the Finnish Arabia factory in Helsinki, was awarded the international prize for the high and consistent standard of quality he has displayed in all his work.

Previous *Compasso d'oro* awards were reported in DESIGN for June 1955, March 1956 and February 1957.



Symbol designed
by Alberto Rosselli
and Marco Zanuso

recently issued by New York's Museum of Modern Art. These awards, however, differed from subsequent selections elsewhere in one fundamental feature – they were given to the best designs regardless of their origin; their purpose was to applaud good design in its own right rather than applaud its country of origin.

Other selections are decidedly nationalistic in character. DESIGN has already reported the awards given by the National Industrial Design Council of Canada (DESIGN March pages 58–65) and in previous years has illustrated the prizewinning designs in the Italian *Compasso d'oro* competitions. Since 1955 France

also has made an annual selection of well designed, mass produced goods with an award to the chosen manufacturers entitled *Beauté France*. Last year Belgium introduced an award known as *Le signe d'or*.

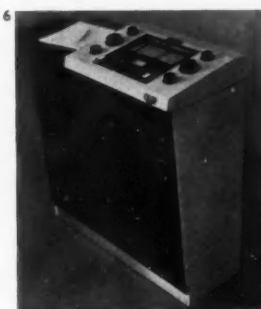
On these pages the 1957 selections for the three European awards are discussed and some of the more interesting of the chosen designs are illustrated. They may usefully be compared with Britain's latest selection for *Designs of the Year*, shown on pages 22–33. In demonstrating what each country considers to be its best work, these selections leave no doubt that Britain has little cause to be ashamed of hers.

France: Beauté France 1957

Though first organised in 1955, far less international publicity has been given to this award than to the Italian *Compasso d'oro*, which was established only one year earlier but has done much to win a wide recognition for Italian design. Unlike the *Compasso d'oro*, *Beauté France* is government-organised and no limit is set on the number of products which may receive awards. In 1955, for example, there were 29 awards, the following year 25 and last year only 23, a decline in numbers which to some extent reflects the Italian problem of finding new designs of a high standard each year.

The selection process is carried out by two judging panels successively. The first panel, composed of designers and representatives of the Institut d'Esthétique Industrielle, makes a preliminary selection, which is then further sifted by a special panel of well known figures in industry, commerce and design, appointed by the French Ministry of Commerce.

The awards are unique in normally excluding all aspects of the decorative arts, such as carpets, wall-papers and textiles, and in concentrating on engineered products ranging from simple domestic items to cranes and railway locomotives. In this respect the awards are useful in encouraging high aesthetic standards in spheres where good appearance is often completely ignored. Five items are shown here to illustrate the range that is covered.



Symbol designed by Roger Tallon

4 Electric mobile crane. MAKER *Ets M. Griffet*.

5 High tension pylon. DESIGNER *J. Masson*. MAKER *Electricité de France*.

6 X-ray control unit. DESIGNER *J. Parthenay* of *Technes design office*. MAKER *Cie Générale de Radiologie*.

7 Television receiver with mobile supporting table. DESIGNER *P. Charbonneaux*. MAKER *Ets Teleavia*.

8 Wall hung refrigerator. MAKER *Ets Frigéco*.





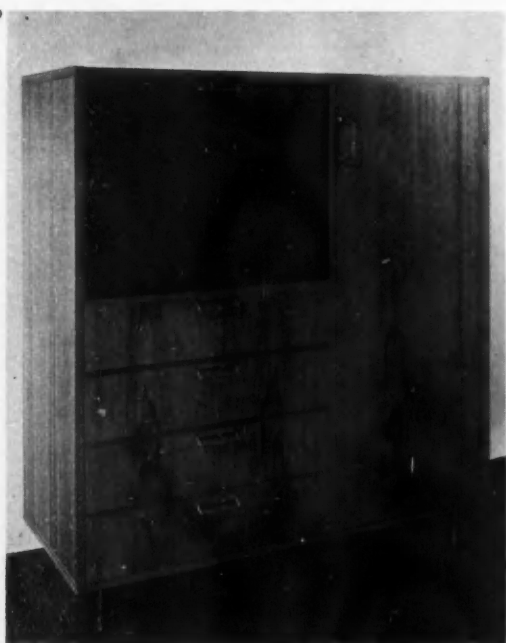
overseas review

Belgium: Le signe d'or 1957



Symbol designed by Corneille Hannoset

In its original statement to the Press, *Le signe d'or*, a society founded under the auspices of the Belgian Ministry of Economic Affairs, made it clear that this new award bearing the same name, was intended primarily to help manufacturers prepare for the increased competition that would come about as the result of a European Common Market. The statement emphasised the pressing need among Belgian producers to pay more attention to design if this competition is to be met successfully. To lend weight to the selection an international jury was appointed to choose what it considered to be the best 12 products from all the Benelux countries within a price range that would be acceptable in the average home. In addition 47 other products were awarded a diploma of distinction. The issuing of the *signe d'or* awards is planned as an annual event, and if the venture proves to be successful in the ensuing years the society hopes to invite other European countries to submit designs.



9 Demountable teak sideboard with stainless steel handles and feet. MAKER *U M S Meubelfabriek NV, Holland.*



10 Revolt draughting table. DESIGNER *Friso Kramer.* MAKER *De Cirkel NV, Holland.*

11 Milking-pail for use with a milking machine. The top and bottom halves of the container are joined by an invisible weld. Capacity 20 litres. MAKER *Fabrique Nationale d'Armes de Guerre, Belgium.*



12 Granada liqueur service. DESIGNER *Floris Meydam.* MAKER *Koninklijke Nederlandse Glasfabriek Leerdam NV, Holland.*





East Germany **Challenge behind the Curtain**

The author reports on a recent visit to the German Democratic Republic. Although consumer goods are still scarce and design standards are generally lower than in the West, the GDR is making a determined effort to catch up. Official encouragement of good design has already resulted in substantial improvements.

offshoots, often making identical products, have rebuilt pre-war markets very rapidly.

Official encouragement for manufacturers to improve the design of their products is given by two government financed institutes – the Institute for Applied Art in Berlin, and the Institute of Interior Design in Weimar. In 1956 the GDR government set up an Industrial Design Advisory Committee to co-ordinate the work of these two institutes together with that of three schools – the Academy of the Building Industry, Berlin, the High School of Arts and Crafts, Berlin, and the High School of Architecture and the Building Trades, Weimar. In addition to members from the two institutes and three schools, the committee also includes representatives of the ministries of light engineering and culture. Generally the committee is concerned with the training of designers, their introduction into industry, and with the development of design policy.

PETER HATCH

LITTLE HAS BEEN HEARD, west of the Iron Curtain, about industrial design in the German Democratic Republic. A recent visit proves, however, it is wrong to assume that, as in some other East European countries, good design is of little interest or importance in the GDR economy. In fact, the training of designers, their methods of working and their achievements have little in common with the remainder of the Eastern states, mainly because design standards throughout pre-war Germany were far ahead of those of her Eastern neighbours.

After the war, priority was given to the rapid production of goods and materials, mostly using pre-war designs. Even today the department stores and small shops look drab to the fleeting visitor, particularly after the glitter of West Berlin with its stocks of the latest American goods. A closer look is more revealing for there are certainly new models to be found, but they are usually snapped up before they get into the shop windows. With the enormous task of rebuilding after the war, it is understandable that attention was first given to design in the building fittings industry, and much new work of a good standard is being produced – metal doors and windows, door and window furniture, radiators, heating stoves, permanent synthetic floor coverings, ceramic and plastics tiles and electric switch gear. Consumer goods for home and export came second in importance. Here the problem of introducing modern designs has been more difficult since export markets are largely confined to Eastern Europe where living standards are often half a century behind those in Germany. To add confusion abroad many well known companies – Carl Zeiss optics, Jena glass, Agfa Films, DKW cars, the Lufthansa airline and others – have split, leaving the parents in the East while the Western

Propaganda and promotion

Das Institut für Angewandte Kunst – The Institute for Applied Art, Berlin – like the institute in Weimar, carries out its work of promoting better design in much the same way as the CoID in London – by exhibitions, courses for managements and retail staffs, propaganda through the Press, radio and television, and a monthly magazine *Neue Werbung* (New Designs). Formed in 1952, the institute, under the direction of Walter Heisig, has had the difficult job of selling good design to the managements of state-owned factories and privately owned works at a time when they already had bursting order books. The standards of design in the industries with which the institute is concerned vary enormously. At one end of the scale are the high quality machine tools and optical equipment at which German staff designers have always excelled, while at the other are the textile, carpet, linoleum and wallpaper industries where traditional design has been the rule. The policy of the Berlin institute is to *persuade* the managements of industries that industrial design is not a political issue but sound business sense. To carry out its work the institute has a staff of over 50, working broadly on the same lines as the CoID but with staff

designers who show by example how a product can be redesigned. The function of these designers ends when the factory management agrees, with the help and advice of the institute, to commission a designer to redesign its product.

Closely related to the Berlin institute is the High School of Arts and Crafts, housed in a fine new building. Five years ago a department of industrial design concerned with light engineering products, under Professor Vogenauer, was added. The course in this department lasts five years and students must previously have spent three years at a technical school. After their first year they spend six weeks each term working in industry, at the bench, at management meetings or in the design and drawing offices where they are often invited to accept some part of a design project as a member of a team. Less frequently they work on their own designs which they carry out either at the school or at the factory. Liaison with industry has been encouragingly informal and frequent.

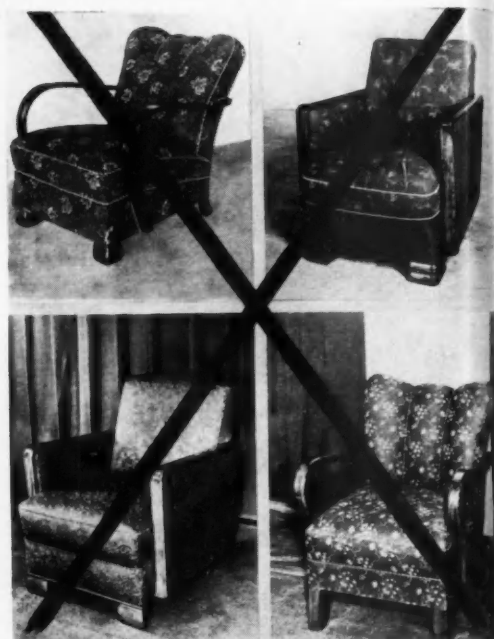
Das Institut für Innengestaltung – the Institute of Interior Design, Weimar – set up by Professor Horst Michel in 1951, embraces broadly those industries not taken care of by the institute in Berlin. The method of persuasion is similar and their successes to date reflect the tenacity and tact of the designer/director when dealing with manufacturers of upholstered furniture, textiles, souvenirs, wood burning stoves, glassware, floor coverings and toys. As in Berlin, the institute's work is related to a school – the High School of Architecture, Weimar – where graduate students can receive further training in industrial design.

Mixed standards

For the East German man in the street the standard of living is low by current British standards. But there is little to choose between the East German and British standards of comfort in trains and buses. Poster boardings are seldom seen but posters on poster columns and on stations, mostly for the theatre or films, sports events or exhibitions, are often brilliant. Books, the products of a vast 400-year old industry centred in Leipzig, are still well designed and produced in spite of a shortage of paper and the copper necessary for first quality half tone blocks. Motor cars, bubble cars and motor cycles are for the few – officials, doctors, midwives and so on. The man in the street has no car showrooms to tantalise him, only the occasional flash of chrome as a car passes by on the almost empty roads. The cars that are available can only claim to have had incidental trim designed according to the principles advocated by either of the two institutes.

The furniture industry has worked closely with the Berlin and Weimar institutes and visual graphs have been produced to show how a constant improvement in design has been achieved by the state factories. Shortage of metal is revealed in the wood door and drawer furniture, reminiscent of our wartime Utility designs. Unit furniture is a new development, most of it stark but sound in shape and finish.

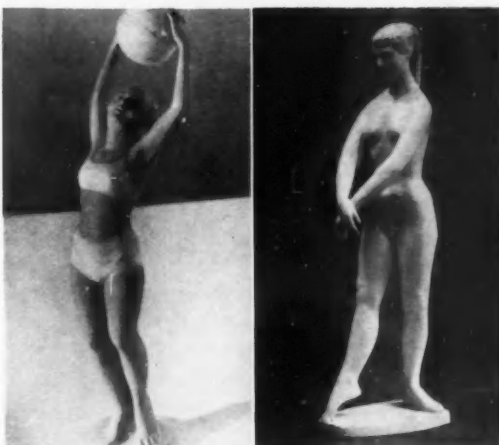
Pottery and glass, large industries in the GDR, have



1 These photographs of four easy chairs are from a number of posters used by the Institute of Interior Design, Weimar, to show bad design. By contrast the well designed objects are exhibited in front of the posters. This 'good versus bad' technique is reminiscent of the early efforts of the CoID to stimulate an interest in well designed goods.

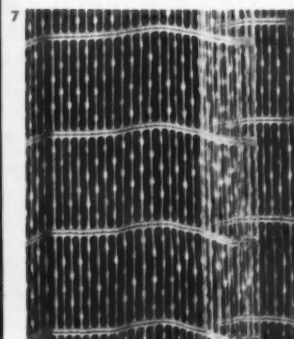
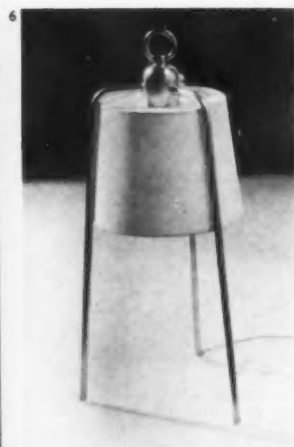
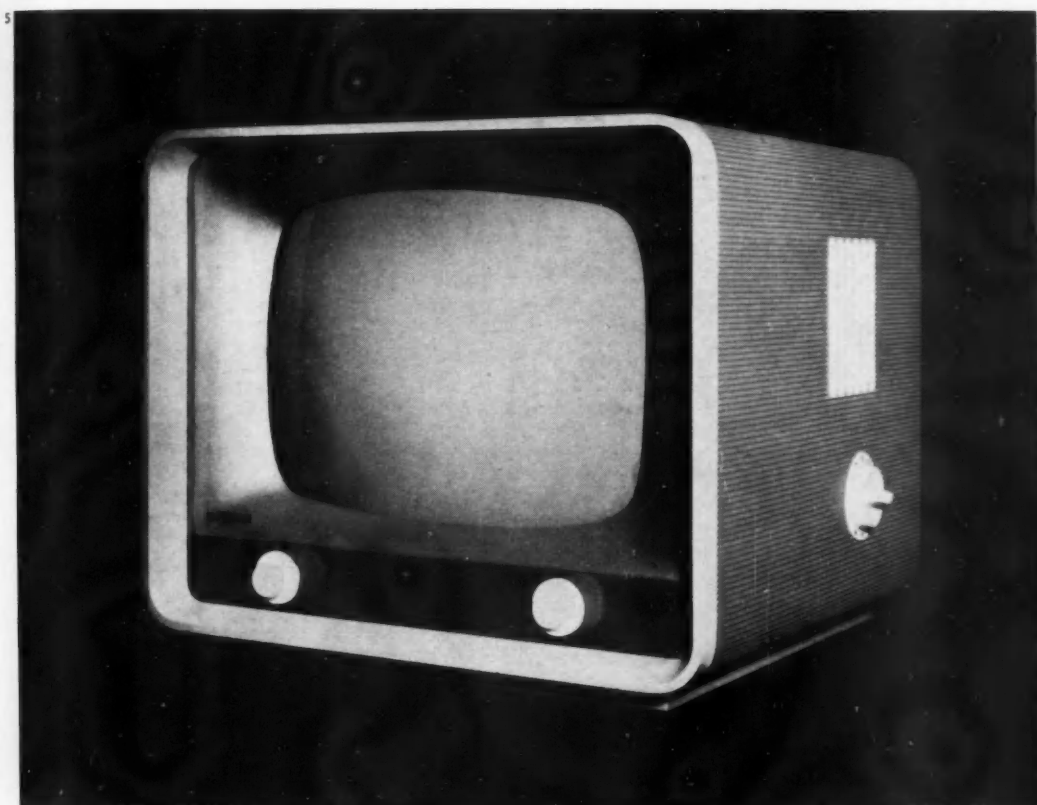
2 Marietta, ebonised wood framed dining chairs. A flecked red and white woven textile over rubberised hair is a comfortable solution in this design from the Institute of Interior Design, Weimar.

3,4



3 and 4 Two figurines produced by the same firm. 3 is typical of the firm's commercial souvenirs. 4 is the result of official encouragement to produce souvenirs of good design. DESIGNER 4 *Walter Howard*. MAKER *VEB (K) Schaubach-Kunst*.

5 Television set with moulded plastics case in two tones of grey with white trim. This design secured an award at the 1957 autumn *Leipzig Fair*. DESIGNER *A student of the High School of Arts and Crafts, Berlin*. MAKER *VEB Sternradio Berlin*.



6 Table lamp. The flex enters through one of the hollow legs. The shade is yellow. DESIGNER *Wolfgang Schulz*. MAKER *Helmut Johanning, Institute for Applied Art, Berlin*.

7 A cotton curtain net, one of several designed for quantity production. MAKER *VEB Gardinen-und Deko-Werke*.

8 A delicate chalice-shaped set of hand blown flint wine glasses. DESIGNER *Professor Horst Michel*. MAKER *Edmund Müller*.



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overseas
review

been difficult to wean from their traditional styles. Judging by examples seen in the shops the standard in glass ware is the higher of the two. Professor Wagenfeld's early designs are still good by any standard and continue to be produced. Some of the best new designs are by Professor Horst Michel.

Radio and television sets have been, as one would expect, in the Continental style – piano finish with plenty of brass and chrome trim. However, some of the new models, first shown at the *Leipzig Fair* last year, are a great step forward and resemble some British models.

Furnishing textiles are dull in colour, the printed designs being more advanced than the weaves. The choice is small with few imported designs to brighten the available selection. Plastics sheeting, like our own in the early days, is often printed with outdated textile

patterns, seldom suitable for the material. On the other hand, the Berlin institute has persuaded one manufacturer to accept some good textured patterns.

Electric labour-saving equipment in the home is still a luxury and little attention has been given to design improvements. The optical and camera industries have been executing large export orders for heavy equipment, only recently turning their attention to consumer goods.

The overall picture today resembles that in Britain some eight to ten years ago. Well designed consumer goods are coming to the surface; there are two official bodies to help the manufacturer produce first class designs; and there is an enormous demand for consumer goods within the GDR and a pressing need to sell them abroad.



9 Typical of the very high standard of poster design for the theatre and cinema. This design is printed photo-litho in a strong green, yellow and black. DESIGNER *Werner Klemke*.

10 This theatre programme cover shows the high standard of design in the field of entertainment. The cover, printed in two colours, was commissioned by Deutsches Theater, the state theatre. DESIGNER *Werner Klemke*.



11 Chargeable electric pocket torches. In the centre a torch is shown attached to the charging unit which can be plugged into the 110V or 220V AC mains. The torch case is in plastics and is hermetically sealed. DESIGNER *Erich John*, a student of the industrial design department, High School of Arts and Crafts, Berlin. MAKER *VEB Grubenlampenwerk*.





12 and 13 The coffee service, **2**, is based on a traditional design from the south east. In an illustrated article in the East German ceramics trade press it was unfavourably compared with the good modern designs from West Germany. As a result the Institute for Applied Art in East Berlin commissioned a designer to put up a modern design for a coffee service based on traditional shapes. With this help and stimulation the manufacturer has now introduced the coffee service, **3**, decorated with delicate floral motifs in light red with gold lining on white porcelain. MAKER VEB Porzellanwerk 'Graf von Henneberg'.

14 Lever door handle and escutcheon. DESIGNER Wolfgang Dyroff, Institute of Interior Design, Weimar. MAKER VEB Kohllenguss.



15 *Veronika*, a tea service of white porcelain. The precise and delicate shapes reflect a thorough understanding of materials and function. DESIGNER Professor Horst Michel, Institute of Interior Design, Weimar.



Arch: Winney, Son & Austen Hall

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Shoe Design

Architecture

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Building

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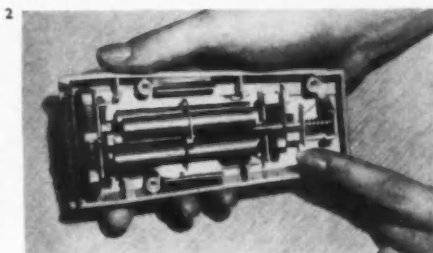
Weaving

Miscellany

Glass fibre for tractor

A tractor-shovel with a polyester/glass moulded body is being manufactured by W. E. Bray & Co Ltd. It is the BL 450T, 1, which is one of three new four-wheel drive tractor-shovels designed to operate as tractors as well as shovels.

The BL 450T is powered by a Perkins 620 hp diesel engine with two forward speeds and one reverse speed, and has a lifting capacity of 3,100 lbs. It has rear wheel steering with a turning radius of under 20 ft to the bucket end.



Over arm's length

It used to be thought that motor cars would bring about a variation of human species whose legs had atrophied through lack of use. The same might be said of television in that it imprisons people to their homes instead of allowing them to search out their entertainment. The legless age has been brought a short step nearer by a device which does away with the only bit of physical exercise televiewing affords, namely getting up to adjust the set.

The device is the SON-R ultrasonic remote control, produced by the Admiral Corporation of Chicago, for television and radio receivers and record players. It enables the viewer to turn his set on and off, adjust its volume to one of four levels and to change the station. It also allows him to turn on the automatic record changer, to reject records and turn his radio on and off, all without stirring from his chair.

The SON-R, emits signals in the 38,000-42,000 cycle range when a spring loaded hammer strikes the rotating rods, indicated in 2. The control operates without the use of valves, batteries or transistors.

First with fizz

Sparklets Ltd has made soda syphons since 1896 and claims to be the pioneer firm in this field, particularly in the manufacture of syphons for the domestic market. The first syphon produced by the firm, then known as Aerators Ltd, was the *Aerating Bottle*, 3a, made in 1896. This was not, strictly speaking, a syphon at all but simply a bottle for aerating water. In the early 1900's Sparklets Ltd introduced the *Sparklogene*, 3b, which had a lever action, a wire protective covering instead of the cane covering of the previous

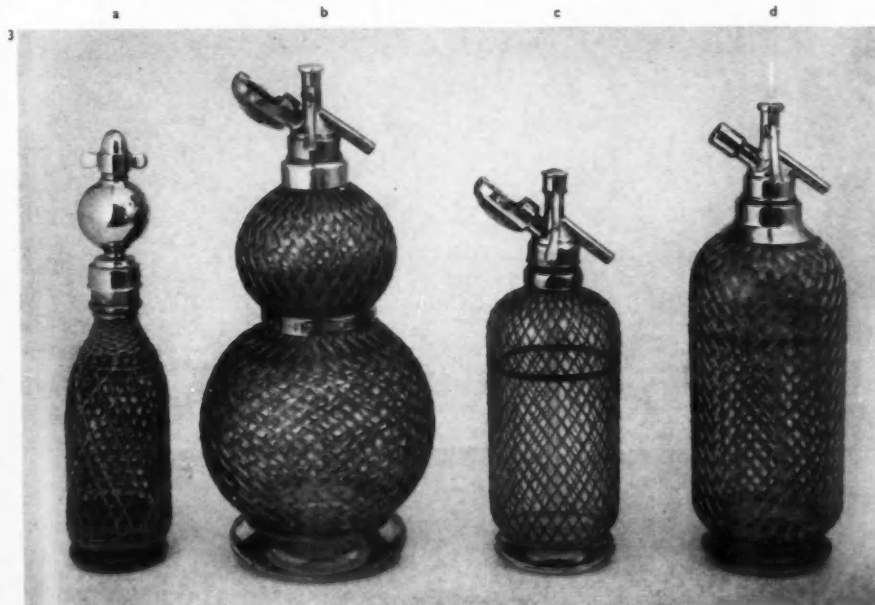
model, and soundly Edwardian contours. The *Prana* syphon, 3c, was brought out in 1910 and was similar in principle to the *Sparklogene* but with a less ebullient shape.

In all of these syphons the activating bulb had to be retained in position until the syphon was empty, but in 1934 the *Standard D* syphon, 3d, was introduced which was fitted with a non-return valve enabling the bulb to be removed after the syphon was charged. The *Standard D* syphon had chromium plated fittings and a protective wire covering and was in production until

quite recently.

After the war the difficulty of obtaining sufficient supplies of high quality glass caused Sparklets Ltd to discontinue the *Standard D* in favour of the all metal *Streamline* syphon, 4a, which was chromium plated and decorated with various coloured bands in relief.

Recently the firm has developed a new syphon called the *Hostmaster*, 4b, in a light anodised alloy available in various colours. Unlike the *Standard D*, the container is formed from a single sheet of metal without a joint between bottom and sides. The head is in nylon.





Design Registrations
 Lavatory Basin - No. 871142
 "Sheerline" Taps - No. 870930

DESIGNS OF THE YEAR - 1958

THE "CARLTON" LAVATORY

as illustrated above has merited the distinction of being chosen for
 an award by The Council of Industrial Design as one of twenty
OUTSTANDING DESIGNS IN BRITISH INDUSTRY
 exhibited at The Design Centre, London, during the year 1957

Shanks

SHANKS & CO., LTD., TUBAL WORKS, BARRHEAD, SCOTLAND
 Also at London, Manchester, Newcastle-on-Tyne, Glasgow, Bristol, Belfast

Pictures on tape

Recently the BBC introduced *VERA* on one of its television programmes. *VERA* is not the latest passenger on the 6.5 *Special* but a Vision Electronic Recording Apparatus, 5, which makes it possible to record television pictures and sound together on magnetic tape. Until *VERA*, telerecordings were made by photographing the end of a cathode ray tube with a film camera. This method, apart from a degree of distortion in some cases, had its limitations in that the film had to be developed before playing back.

VERA records pictures and sound on magnetic tape electrically in the same way that sound is recorded on a tape recorder. It records the electrical impulses from which the pictures are built up on the screen and stores them for future use. The picture information in the BBC's television system requires a band of frequencies about 300 times as wide as that required for high-quality sound and it is necessary to run the tape through the recording head at a constant high speed. The lower frequencies are recorded on one track, using frequency modulation, while the higher frequencies are recorded on a second track and the sound on a third track also using frequency modulation.

The apparatus has been designed and built by a team of BBC research engineers, headed by Dr Peter Axon, after some two years' development work. *VERA* will shortly be put into experimental service at the BBC Television studios at Lime Grove.



All in one

The use of polyester/glass for car bodies no longer raises an eyebrow. But recently Lotus Engineering Co Ltd brought out its *Elite* coupe which is the first high performance vehicle to have a chassis and body designed as an integral unit in a polyester/glass material. This method of construction permits an extremely light weight structure, stiffened by the bonding together of mouldings to form strategically disposed box sections with the minimum of metal framing.

The main mouldings consist of a large front unit, a combined roof and rear moulding and a floor unit. Each of these sections is composed of individual mouldings which are bonded together on assembly with an epoxide resin. The reinforcing materials are dependent on the loads to be carried and both random



mat and woven rovings are used. The dissipation of the loads determine the thickness of the mouldings which are an average of 0.10 inch for general construction and 0.20 inch in the heavily loaded panels.

The roof is stabilised by a glass honeycomb sandwich and the doors are stiffened with recessed rigid foam sheets. Perforated steel plates bonded into the structure serve for engine and suspension mountings.

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'Country Houses', a poster designed for London Transport by John Bainbridge. It is one of the series of full colour prints of famous London Transport posters, which includes the work of Edward Bawden, A.R.A., John Minton, E. McKnight Kauffer, and many others. The average size of the prints is 6" x 5". They can be obtained, price 1s. each (postage 3d.) from the Publicity Officer, London Transport, 55 Broadway, Westminster, S.W.1.



PEOPLE

Pace maker at the Post Office

Ernest Marples, the Postmaster-General, outlined details of his dynamic design policy for the Post Office at a meeting of the Design and Industries Association recently. He stressed the great importance that he personally attached to good design in his capacity as Postmaster-General.

Plans to redesign the existing post offices ("exteriors early bloody, interiors late lavatorial") are now under way and a committee of architects is working with post



The Postmaster-General on a visit to The Design Centre.

office officials to produce new designs. Mr Marples told the association that it would be some time yet before these post offices came into operation, but that there would first be model post offices in London and other cities where people could see what this department is trying to do. The architects' brief is to design post offices that will be attractive both for the staff and for the public. Their chief features will be functional layouts (based on time-and-motion study surveys), lively and colourful décors, ease of maintenance, and well designed fittings - "the man behind the grille will no longer look as if he is serving a six-year sentence in Dartmoor".

Artists have been commissioned to work on new posters and to redesign the greetings telegrams. There will be drastic changes in the layout and typography of the Post Office forms, and these are being rewritten in short sentences and simple language.

The existing telephone kiosk, which was designed in 1926, is to be replaced by a design which makes good use of modern materials and processes. After consultation with the CoID the Post Office has invited three designers, Misha Black, Jack Howe and Neville Conder, to submit suggestions for a new kiosk. Mr Marples has asked for mock ups to be made of the three designs so that he can test them himself before one of them is finally selected to go into production.

Mr Marples also revealed that a new design to replace the standard GPO telephone is being considered.

His aim is to introduce a telephone that can be produced economically, but it must also be attractive in appearance and of a high technical performance. He said: "I have collected telephones from all over the world to have a look at them". The CoID has been called in to advise in the final choice of a new design.

Mr Marples admitted that advisers were essential, but he made it clear that he would not always accept their advice. It is part of his policy to change his advisers from time to time, and he believes that there should be a more lively interchange of opinions between designers, private enterprise, and the civil service. The Post Office should never be reluctant to try out new ideas, however unorthodox; original sin, he said, rather than respectability was the keynote of his design policy. He hoped soon to have more money at his disposal to encourage "the people with original ideas - the living rather than the dead".

EDITOR'S NOTE. Since this report was written, details of the design of the new standard GPO telephone, to be made by Ericssons Ltd, has been released. A full article on the design and development of this telephone will appear in the magazine shortly.

Exhibition for designer

Heal and Son Ltd recently organised and presented an exhibition of the work of Lucienne Day. The exhibition showed Mrs Day's designs for carpets, textiles, table linen, wallpapers and china for clients in this country and abroad.

Mrs Day needs little or no introduction to the readers of DESIGN, so often does her work appear in its pages. Since 1951, when she was awarded a gold medal for a textile at the ninth Triennale, she has received numerous awards, including the 'First Award' in the American Society of Decorators' competition (this was the first time it was given outside the USA), the *Gran Premio* at the tenth Triennale in 1954 for a group of textiles, and an Imperial Axminster carpet was selected by the CoID's committee as one of the 12 *Designs of*



Lucienne Day

the Year in 1957. She has exhibited regularly in Europe and the USA and is represented in several permanent collections.

Mrs Day studied textile design at Croydon School of Art and later at the Royal College of Art where she met her husband, Robin Day. On the subject of training of designers, she feels, as does Ernest Race (DESIGN May page 65), that specialisation too early is a mistake. From personal experience she knows this to be true for when she was a student herself she could hardly be persuaded to forsake printed textiles even for something as related as weaving.

In 1946 she started a private practice after teaching for a few years between then and leaving the college.

Her first free-lance designs were a collection of dress prints, but since then she has worked on a contract basis producing designs to order. Her present clients include Heal's Wholesale and Export Ltd, Tomkinson's Ltd, for whom she designs carpets, The Wilton Royal Carpet Factory Ltd, for whom she acts as a colour consultant for the firm's contract range, and Thomas Somerset & Co Ltd of Belfast. For the past year she has been designing decorations for a new range of china for Rosenthal Porzellan AG of Germany and has just completed designs for plastics fabrics for Göppinger Kaliko, also of Germany.

Mrs Day believes that recently the standard of design has begun to improve considerably in this country and that the activities of the CoID are helping in its acceptance by the general public.

A strong hand

Leslie Julius is production director of S. Hille & Co Ltd. Recently he deserved to be in the news for two reasons, first, for securing a licence to manufacture in



Leslie Julius

this country Herman Miller furniture, including the range of glass fibre chairs designed by Charles Eames, and second, for obtaining a contract for Hille to furnish parts of the new UNESCO building in Paris (DESIGN May page 22).

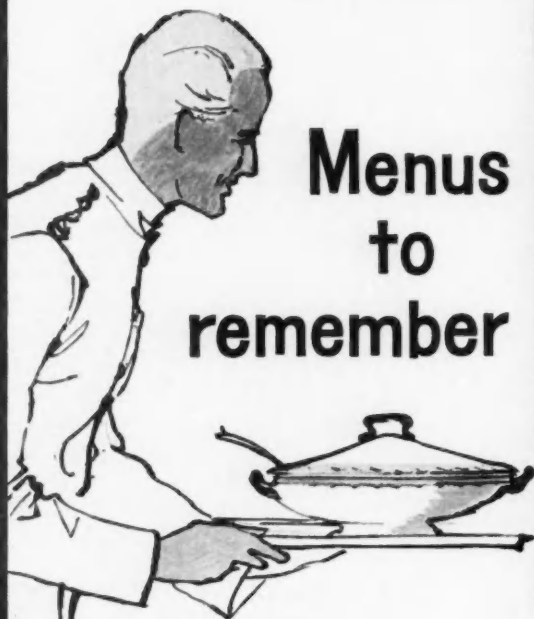
By profession Mr Julius is a surveyor, and his first contact with the furniture industry, or at least with Hille came when he married Rosamind Hille. At the end of the war he left the Army and he entered the business which was finishing its wartime work in bomb damage repairs. Then, S. Hille & Co Ltd had been established for a considerable time as a manufacturer of high quality reproduction furniture and for a shorter time for undemonstrative modern furniture with a traditional bias. In 1949 Mr Julius saw the designs for storage furniture by Robin Day and Clive Latimer which won first-equal prize in a competition for low cost furniture organised by the Museum of Modern Art, New York. Through the CoID he contacted the designers and suggested that they design a bedroom and a living room which Hille would undertake to make for the first Furniture Exhibition to be held after the war. This they did and it proved to be about the only uncompromising display in the exhibition.

From that time onwards Mr Julius's story has been very much a part of the story of S. Hille & Co Ltd. He believes that we in this country can design and make modern furniture as well as any country in the world and compete with it on world markets. But this cannot be done by sitting at home or reading magazines; it is important to travel and discover the state of foreign

continued on page 69

PART OF

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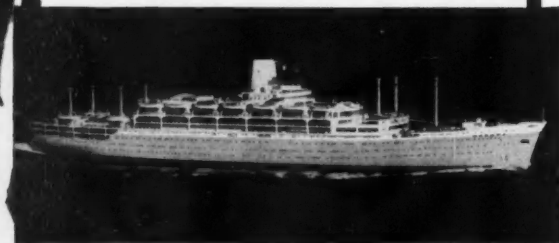


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Canada: 16 Apex Road, Toronto, Ontario

markets at first hand as Mr Julius has done himself, particularly in the U.S.A. Hille exports furniture to a large number of countries and it is manufactured under licence on the Continent. Some of the larger furnishing contracts the firm has obtained since the end of the war include the Istanbul Hilton hotel, a large part of London airport, most of the new airport terminal at Gatwick and a new theatre at Coventry; in conjunction with other firms Hille also represented the UK at the Triennale in 1951 and 1954.

New line for CoID

The CoID recently appointed L. A. Grosbard an industrial officer for the engineering industries. The appointment marks the Council's first contact with these industries proper, although they will not be represented in either The Design Centre or 'Design Index'. Mr Grosbard expects his duties will take him abroad a good deal, especially to Germany and Switzerland; he has just returned from the latter, when he visited the *Swiss Industries Fair*. He feels that design in the engineering industries, particularly in machine tools, which will probably be his first sphere of activity, will be a critical selling factor in the future Common Market.

Before coming to the CoID Mr Grosbard, who is an AMIEE, was previously chief designer at Vactric Ltd and has considerable experience of the engineering industry in the USA where he worked for some years.

For the floor

Carpet Trades Ltd has recently reopened its London studio and F. C. H. Milward has been appointed head designer there. He will be concerned, among other things, with the development of the already established contract service. Mr Milward was formerly head designer with The Wilton Royal Carpet Factory Ltd.

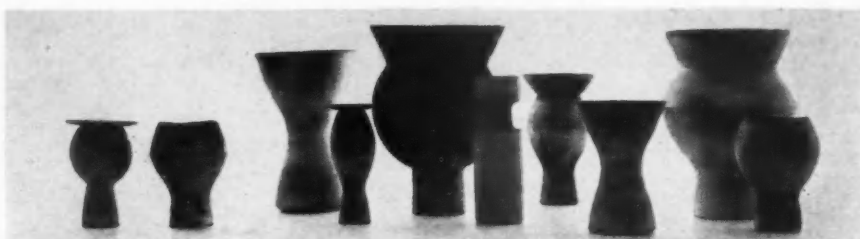
CoID membership

A. G. Tomkins, general secretary of the National Union of Furniture Trade Operatives, has resigned from the Council of the CoID and the President of the Board of Trade has appointed G. D. Mouat, chairman of the Technical Committee of the Association of Engineering and Shipbuilding Draughtsmen.



Light in space

A section of the Glasgow showroom of AEI Lamp and Lighting Co which shows the use of suspended space frames to display lighting fittings. The space frames, also used in the Birmingham showrooms, were designed by Robert Wetmore in conjunction with the exhibition section of AEI, and constructed by Delta Displays Ltd.



The art of pottery

An exhibition featuring the hand thrown pottery of Hans Coper, a selection from which is illustrated above, was on show recently at the Primavera gallery. Mr Coper, who

originally trained as an engineer, is represented in the Victoria & Albert Museum and in collections on the Continent and in the U.S.A. In 1955 he won a gold medal at the Triennale.

EXHIBITIONS

Autumn fair

This year's *Ghent International Fair* to be held in September will coincide with the *Brussels International Exhibition* and the organisers expect that this will treble its usual number of visitors. The fair includes the following categories: hardware, textiles, machinery, china and glass, jewellery, and building. There is also the second *Modern Home Exhibition* at the fair dealing with all aspects of home decoration, appliances and fittings. Ghent is 30 minutes journey from Brussels by electric train.

British design in Germany

An exhibition of British design will be opened on June 16 by Paul Reilly, deputy director CoID, at the Göppinger gallery in Frankfurt. The exhibition has been brought together by Robin Day at the invitation of the German firm Göppinger Kaliko, and includes the work of well-known British designers from a number of fields.

Top twenty travels north

Design '58, the current exhibition at the CoID Scottish Committee headquarters in Glasgow features the *Designs of the Year 1958* chosen from all the items exhibited at The Design Centre during 1957. In addition to the *Designs of the Year*, sports goods, indoor games and toys, travel goods, record players, office furniture and equipment, cycles and motor cycles will be on show.

MISCELLANEOUS

Art and science

A. R. J. P. Ubbelohde, professor of thermodynamics, University of London, addressed the Royal Society of Arts recently on *The Marriage of Art and Science*. He declared himself to be the enemy of Ruskin's separation of beauty and use because it led science to "stark functionalism" and art to "irretrievable escapism". "The balance of power between the various elements of civilised life" has been destroyed so that "duality of creativeness" (Leonardo, Wren) is no longer possible: future interaction between art and science must be on a new basis.

He links applied science and art as both dealing with "concrete human realisations" that "involve the transformation of matter of some kind and its ordering to a human process". Both activities reduce disorder by

extending and sustaining pattern: they are "disentropic". The split between art and science is, therefore, attributed not to fundamental differences but to the acceleration of science's "power over matter".

Having set up a common process for art and science Professor Ubbelohde is forced to define their separation as abuses: art when it gets too abstract, science when it gets too functional. However, he fails to make either extreme a very usable concept: "functionalism", for example, seems to cover H-bombs, "brain-washing and worse", and "utilitarian" buildings. Then modern art's "flight from intelligible imagery" is blamed for providing "no adequate opposition" to "stark functionalism": "anarchical" art leaves science free to be inhumane.

However, applied science has effects that can be applied, turned into products. I do not want to consign art to an ideal realm, but what is it translatable into? Art is experienced directly as certain objects, whereas science is experienced indirectly through its products (planes, drugs). Can art really be expected to soothe the savage breast of science?

There are numerous cross-overs of art and science but they do not suggest a general principle of synthesis, so Professor Ubbelohde neglects them. What does he think of Kepes' "new landscape of science", which is popularisation of aided vision on a level of high aesthetics? Is Charles Eames a West Coast Wren (with his laminated chair, for example, and his toys)? What does Professor Ubbelohde think of the basic design courses at art schools all over the country which set out to expand the art student's capacity? Answers to such questions as these are needed before we can see if Professor Ubbelohde's symmetrical, high-level abstractions can be implemented.

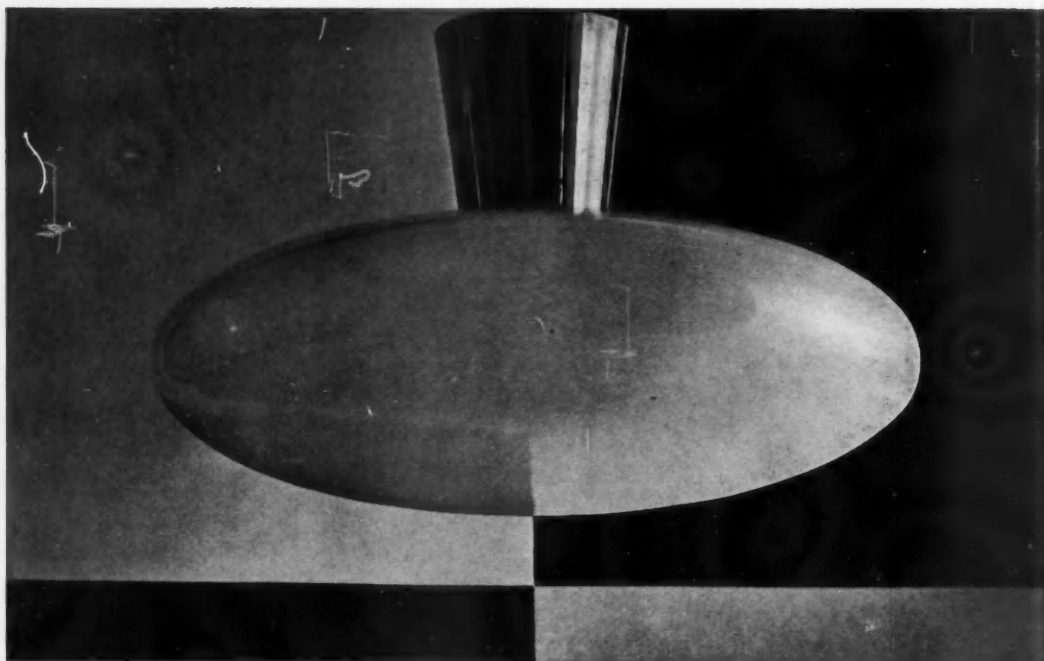
What emerges from the paper is a recommendation for a two-way "programme of access" between art and science. This would be useful probably not to people working in either field but to control and unify, to some extent, the interests of the specialised audiences for art and science. His programme might usefully orientate them in a symbol-thick world.

LAWRENCE ALLOWAY

Registered designs: new proposals

Great credit is due to Alan Green MP, for his registered designs Act 1949 (Amendment) Bill which has survived its second reading in the House of Commons.

The Bill makes no attempt to rewrite the Designs
continued on page 71

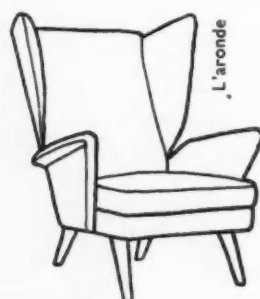
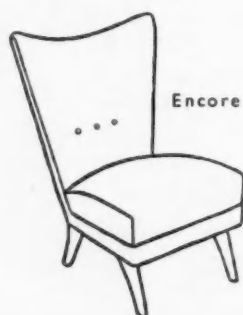


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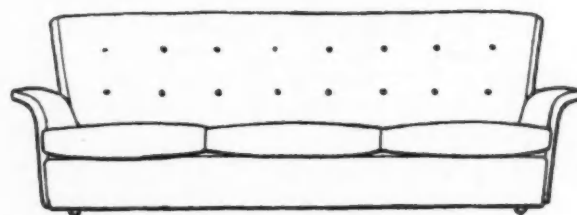
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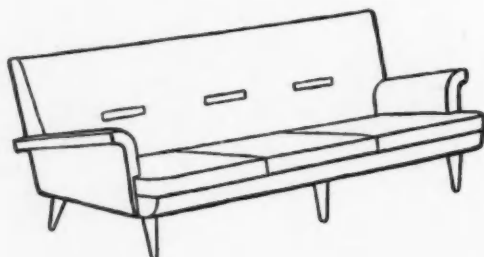
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Palmir settee

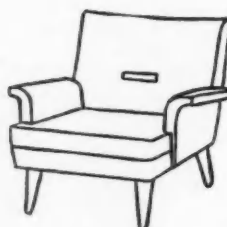


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Tuan settee

Tuan chair



Omar



Act 1949. The scheme is rather to graft on to the present Act two additional forms of protection, namely "interim copyright" for designs, and protection for models or miniature reproductions of persons and living or other things.

Under the "interim copyright" provisions, the proprietor of an industrial design could enjoy copyright in the design without registration for a period of three years from its first publication, provided that the articles embodying the design or the packages in which they are sold, are marked with the letter D in a circle and with the year and month of first publication.

Continued protection for a maximum period from the date of first publication would be obtainable, if required, by applying for registration within the three-year period.

The "interim copyright" provisions of this Bill may have been inspired by the US Designs Bill HR 8873 (DESIGN February page 63) which however provides interim protection for only six months. Be that as it may, they certainly represent a move to extend the artistic copyright type of protection to industrial designs as advocated in the article entitled *Better Protection for Industrial Designs* (DESIGN, September 1957). "Interim copyright" would enable the proprietor of an industrial design (a) to prevent copying or reproduction from the date when the design was first published, (b) to enjoy three years' protection for designs which, though original are "too slight or ephemeral" to be worth registering, and (c) to try out new designs on the market before deciding whether to register them.

The provisions for protection of models and miniature reproductions are an ingenious attempt to provide a remedy against an undesirable form of unfair competition, i.e. the direct copying of scale models etc by moulding, but it is submitted that these provisions ought to be made the subject of separate legislation. After all, the production of scale models of motor cars and the like seems to have little in common with the origination of new industrial designs.

Removing communicating blocks

"The world is not peopled exclusively with designers.

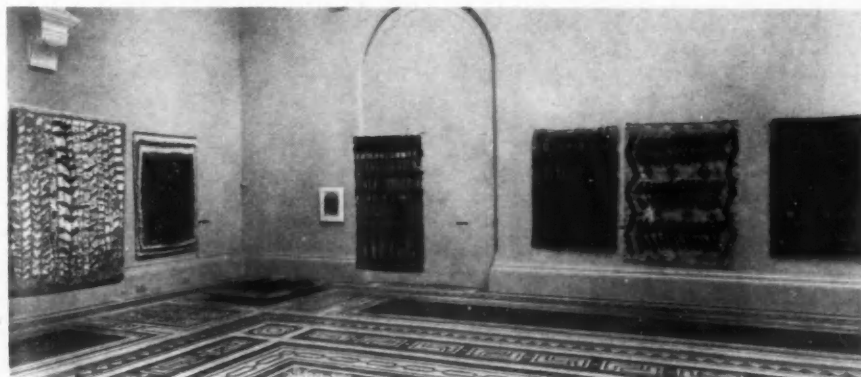
Designers must communicate with clients, with top management, with engineers, market researchers, psychologists, consumers and with other designers."

This statement, taken from the brochure of the 1958 Summer Programme for Advanced Studies in Design which is to be held near Boston, USA, for two weeks in July, gives some idea of the ground to be covered. The theme of the programme, which is organised by the Centre for Design Studies, is *Communication for Designers*. Among those taking part are Gyorgy Kepes, professor of visual design at MIT, who will speak on new challenges in visual communication, and Stewart Holmes, who will discuss communication in the light of general semantics. It is hoped also that Charles Eames and George Nelson will take part.



Show house

Recently on show at Bobby's Store, Eastbourne, was the Woman's Journal House of the Year, which has been designed for the magazine by Michael Inchbald. Considering the usual mixtures of pseudo-rural and 'contemporary' that women's magazines display in the name of modern interior decoration, Woman's Journal is to be congratulated on its positive and restrained approach. The kitchen from the house is illustrated above.



Art underfoot

Recently the Victoria & Albert Museum held an exhibition of Finnish rugs, a section of which is illustrated above. The exhibition was organised by the Finnish

Society of Crafts and Design and the presentation was by Lisa Johansson-Pape, the Finnish architect. Rugs designed by Toini Hyström, Ulla Simberg-Ehrström, Eva Brummer and other designers were on show.

Taped

The Minnesota Mining and Manufacturing Co Ltd has introduced an improved form of its Scotch Boy masking tape which will, the firm claims, result in a saving of time, trouble and tape. The non-sticking side of the tape repels the adhesive so that it comes off the roll without resistance.

New plastics

British Resin Products Ltd, is marketing a high density polyethylene called Rigidex on behalf of British Hydrocarbon Chemicals Ltd. Rigidex is made by a process developed by the Phillips Petroleum Co.

Not for burning

The Minister of Health, it was recently announced, is concerned at the number of casualties, many of them fatal, arising from accidents in the home. He has therefore asked local health authorities throughout England and Wales to support or initiate campaigns to help the public and avoid such accidents. Many practical precautions are included in a memorandum on burns and scalds circulated by the Ministry to authorities. The memorandum points out that most accidents could be avoided if adequate care were taken.

Slough Home Safety Association, has organised a display called *The lady's not for burning* which demonstrates by the aid of clinical photographs showing the effects of severe burning, and a selection of garments made up from flame resisting fabrics, the results of burns and some ways of avoiding them. The exhibition can be hired and enquiries should be addressed to the secretary, The Slough Home Safety Association or to Mrs Vera Colebrook, Silverwood, Farnham Royal, Bucks.



Ancient and modern

One of a series of rooms on show at an exhibition of decoration, furnishing and china held recently at the showrooms of Trollope & Sons (London) Ltd, was this Room '58. The purpose of the exhibition was to show modern furniture designed by Trollope's, the firm's abilities as decorators together with a selection of modern and traditional Rosenthal china. Room '58 features a Savannah settee and chair, a Vetro coffee table, and a coffee set designed by Raymond Loewy.

Next to the skin

The Division of Human Physiology at the National Institute for Medical Research has perfected a method of knitting complete garments, such as vest and pants from flexible insulated wire which is electrically con-

continued on page 73



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tinuous. Such garments can be used for measuring the mean skin temperature by using them as resistance thermometers. It is likely that the new fabric will find a big application in the construction of heated clothing.

Design consultants

Sir Stephen Tallents recently opened a new advisory service for architects, overseas buyers, etc - Betty Horn Ltd. Until recently a buyer of modern furniture for a large retail organisation, Mrs Horn now has her own team of cabinet makers, upholsterers and metal workers and can undertake contract work of all kinds. She intends to continue a policy of commissioning young designers and to show at the Interior Design Centre in Hertford Street prototypes which could be put into exclusive production for an overseas market.

CATHERINE HUTCHINSON

On a plate

The Queen Elizabeth Hotel was opened recently in Montreal, Canada and an English firm, Elkington & Co Ltd, designed and supplied all the silverware. The hotel has been planned to accommodate 2,000 diners at one sitting; and some 350 sauce boats, 700 meat dishes will be supplied in addition to all the cutlery.

COMPETITIONS

Help to architects

The RIBA and the Building Centre are sponsoring another competition for manufacturers' trade and technical literature. The purpose of the competition is to raise the standard of trade publications and to encourage manufacturers to increase the information content of their literature so that it is of more value to the architect. The jury nominated by the president of the RIBA is George Grenfell Baines, Sir Hugh Casson, Bruce Martin, E. B. Jefferiss Mathews, and Bryan Westwood. Entries must reach the Building Centre by mid-day October 31. Enquiries from The Building Centre, 26 Store Street, London WC1.

Broadening the mind

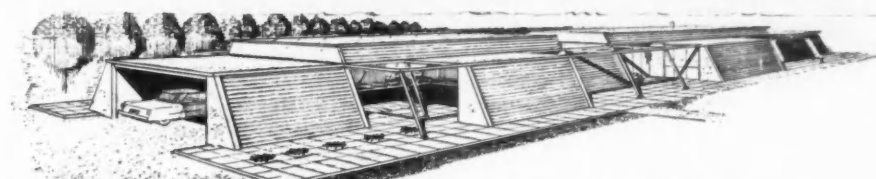
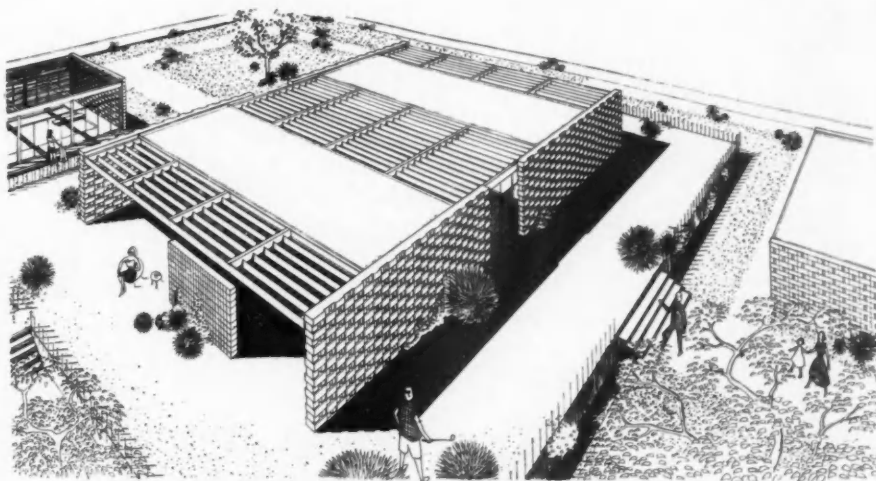
The English Speaking Union offers four travel grants to men and women of British nationality, aged between 30 and 50, who wish to travel in the United States. To qualify, entrants must be experienced and practising in either painting, sculpture, music, architecture or design, including landscape architecture and industrial design. Particulars from the secretary, The English Speaking Union, 37 Charles Street, Berkeley Square, London W1.

Cut prizes

A first prize of £75 is offered in the fifth Giles Bequest Competition for woodcuts and lino cuts. A second prize of £50 and a third of £30 are also being offered. The closing date for entries is October 24. Further details from the Circulation Department, Victoria & Albert Museum, London SW7.

Suns and louvres

Contrivances powered by solar energy have been fairly stock science fiction properties for a considerable time, but recently at a conference of the Society of the Plastics Industry, Henry Dreyfuss had something to say on the subject that would have brought a murmur of respect from the most hardened SF enthusiasts (*Quotes* DESIGN May page 63).



First prize, top, by Peter R. Lee and, second prize, bottom, by Anna Campbell. See Suns and louvres.

In our climate a solar house cannot be very much more than a dream, but in the USA the Association for Applied Solar Energy organised a competition for a solar house, the first and second prizewinning designs of which are illustrated on this page. The critical factor in a solar house would appear to be the storage of the heat gained from the sun, and Robert L. Bliss, whose wife won second prize, and an affiliate Peter R. Lee, the first prize, comments in general on this problem:

"... the houses would operate to best advantage in a warm, temperate climate. Phoenix, Arizona, the site of the project, is ideal in the percentage of sunny days and relatively mild winters. The basic problem is storing the heat energy economically. In the first design water is used, rather than air or salts. A period of storage of three days is feasible at present.

"It is conceivable that solar energy could be utilised even in our Minneapolis area, which reaches minus 20°F in the winter, since there is adequate sunshine. However, the initial cost of a solar system with sufficient storage capacity could not be amortised in terms of fuel savings for probably 30-40 years. If collecting and storing devices can be prefabricated and mass produced at a reasonable cost, it may be possible to use solar heat alone or in combination with an auxiliary system for extreme climates. Another consideration is air conditioning, which for Phoenix is more important than heating. These problems will be studied by the Association for Applied Solar Energy when the house is completed.

"In both designs an effort has been made to provide enjoyable family living for the Phoenix climate, while integrating the complex solar equipment in the architectural expression of the house.

"In the top illustration a garden court provides a focus for the house and is shielded from the sun by rotating, horizontal louver collectors, which also protect the glass walls. The court is a visual extension of interior spaces with sliding glazed walls providing the necessary enclosure.

"The bottom illustration represents a very different concept of the problem. An attempt was made to use the collecting devices in their most efficient and economical form, approaching the optimum angle of 57°. Indigenous materials were used where possible, with adobe piers forming the supports for the collectors and structure. Interest was sought, as one moved through the house, by changing light qualities and spatial organisation."

LETTERS to the Editor

Controlled imperfection

SIR: I have read J. Christopher Jones' articles *Automation and design* with great interest and have found his forward-looking vision enormously stimulating.

However, there is one aspect of his analysis which seems to me to have been less carefully thought out than the rest, i.e. where it touches upon man as a social animal rather than as an industrial unit. He most nearly approaches the point I want to make in his fourth article when he queries "whether or not the desire to meet people in person will prove sufficiently strong to override the inevitably less complete contact through electronic devices" (DESIGN December 1957).

continued on page 75

Beautiful beds... *by design*

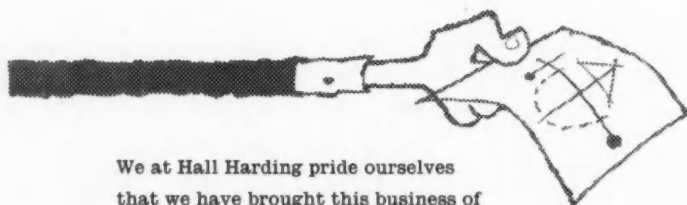
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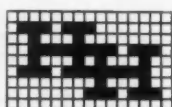
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Reginald Mount

LETTERS

What I think Mr Jones tends to overlook is that, outside the home, man forms organisations for other purposes besides producing goods. I can imagine the electronic factory controlled by the managing director from his home; I can imagine (though I have doubts about) the remote-controlled school. But I cannot believe in a fully-automatic police station – or a House of Commons that never meets.

I am thus led to the point that it is ingenuous of Mr Jones to dismiss old-fashioned means of communication because they are not instantaneous or perfect. Perfect communication would in many cases be a serious deterrent to community action. The committee is one example of an administrative device which relies on imperfect communication for its success. Imagine the annual general meeting where every shareholder had the means of effectively registering his opinion! And where would the diplomat be without the diplomatic bag on the one hand and the private lunch on the other?

My last point: I think Mr Jones is too ready to assume that the home is the natural, right and only community to which man, deprived of his office or factory association, could turn. Even in the ergonomically-designed house will the noises that (unergonomically-designed) children produce be the best background for the intellectual demands to be made on top executives?

DONALD CAMPBELL
163 Westborne Avenue
Hull

The means or the end?

SIR: I have read the articles on *Automation and design* with great interest, from the point of view of a teacher of literature, and as one concerned with present-day problems of culture and leisure. It would seem to me that the articles are fundamentally deficient in awareness of aims and purpose in living. I am writing to take up some representative and betraying phrases in the last article: "... where people now gather with the chief purpose of exchanging knowledge, experience and information. ... Schools, colleges ... these and many others seem to be subject to replacement by some form of television communication. ..."

The article goes on to discuss "seemingly irrational art" as a means in an automatic society of helping us "live out our fears and anxieties without social disapproval or mental unrest." Art is a means of avoiding mental illness: education is a matter of communicating knowledge, experience, information – these are the implications of the articles, and they seem to me typical of much present-day thought about our "technological society", and very dangerous. We cannot live by such concepts of art and education: they are not positive enough to prevent, for example, the kind of 'give-up-itis' which afflicted the American prisoners of war in Korea.

Teaching is not simply a matter of communication where the arts are concerned: it is a mutual submission by teacher and pupil to a "something outside ourselves". That something is the embodiment in works of art of the values of a civilisation – of the mind of Europe or of China, or of Renaissance England, or Mediaeval England. In reading a poem, or looking at a picture, or hearing a piece of music, we do not merely acquire "knowledge, experience, information" we experience the order an artist has imposed on the flux of

life: we possess a *felt* answer to the question, How to live? In the teaching and learning of the arts we are involved in what George Sampson called "a civilising and humanising practice". Anyone who has taught children or adults poetry, say, will know that they are doing something which can never be done by a television medium: the elements of exchange, contribution, celebration – as with the live theatre and live music – are essential to the possession of the experience. We could not, could we, celebrate the Mass by television?

Whatever technical advances are made, it seems to me that we must needs, as the artist does, accept certain primary conditions of life: life is dominated by time and death, transience, decay, coincidence. We can never subdue fate: but yet, to use Beethoven's words, it shall never entirely subdue us. The struggle between the spirit and the conditions of human life is art, and is civilisation. To these ways of seeking to answer the questions "What for?", "How to live?", the machine, comfort, speed, industry, must needs always be subservient. Adequate attitudes to love, time, change, death are what art and design must be: they are not for the mere "avoidance" of "mental unrest", or "social disapproval". The art of a civilisation should be a celebration of its positive values: that jazz and vicarious sensationalism are our popular arts shows not merely failures in communication but rather shows that we seek distraction from even beginning to ask "What for?". To believe that the school and college can be replaced by a television set, to see art as a merely therapeutic activity, is to contribute still more to our failure to seek possession of our cultural heritage, and to construct a developing positive culture "upon which to rejoice".

Our population already has the experience of increased wealth and leisure. People live longer. But there are signs, too, that they are terrified of leisure: devoid of training for an active cultural life (compare the mediaeval guildsman); we drive about in cars, tinker, or watch the television. What will happen as automation develops? The thought is frightening: the solution depending upon an attitude to education at the opposite pole to that which believes "schools" can be replaced by "television": a sound training in the live use of leisure will soon become as urgent as the present need for technical education. It would seem to me that the future of design is closely linked with the need for us to develop a sound popular culture, an art which seeks to celebrate whatever values we can celebrate. And a commerce which recognises that the machine and its products are subservient to life. The latter merely, after all, light the fire and cook the dinner: what matters is the talk at table, the warmth of human contact, and the degree of balance and aspiration each man and woman gains from their civilisation, surely?

DAVID HOLBROOK
Ducklake
Ashwell
Baldock, Herts

We asked J. Christopher Jones to answer Mr Holbrook's criticisms. He writes as follows:

"The articles are primarily an attempt to foresee the consequences of present trends whether they be good or bad. If what is foreseen is not positive enough it is for Mr Holbrook and others like him to influence progress in a different direction. I began the articles with

every expectation that automation was inhuman and against the interests of those who seek the values Mr Holbrook describes. In studying the subject I became convinced otherwise and tried to make it clear that automation provides a great opportunity for renewing human and even religious values that have been long obscured by mechanisation and its effects. Perhaps Mr Holbrook will read the articles again and find that automation is really on his side.

"I do not think that Mr Holbrook need be so distrustful of television. I did not imply that it would replace the teacher or the class – it would replace only the class room. With two-way television on closed circuit between a few people there might be more and not less opportunity for 'mutual submission' to works of visual and spoken art than there is in a school. I do not see why Mr Holbrook thinks it impossible to use television for exchange, contribution and celebration.

"That recent forms of modern art may help us to avoid mental unrest does not preclude them having other and greater purposes. Can Mr Holbrook find no pleasure in the thought that the celebration of positive values may have therapeutic effects as well. I do not see how it can avoid having them. Incidentally, is jazz to be condemned as vicarious sensationalism and is it so lacking in positive value?

"With Mr Holbrook's last two paragraphs I can only agree and say how sorry I am to have failed to convey to him how automation provides at long last the means of cooking the dinner without so much noise and so much distortion of the diners' habits as to take away their appetites and make conversation impossible. Is not that something 'upon which to rejoice'?"

Training product designers

SIR: In your interesting review of the training of product designers in your issue for April, your correspondent, perhaps inadvertently, stated that the Royal College of Art holds higher ideals than does the Central School of Arts and Crafts. I am quite sure this is not true now and never has been, and I deplore this suggestion as much as Mr William Johnstone must rightly resent it.

ROBIN DARWIN
Principal, Royal College of Art
SW7

Science or fiction?

SIR: I have read with interest and considerable irritation the series of articles in *DESIGN* entitled *Design Analysis*. The March issue contained a similar item having the pretentious title of *Ironing: an enquiry into the efficiency of current appliances*. This latest example of science fiction has prompted me to make this protest.

Such writings are an insult to designers and can do nothing but disservice to design.

Allow me to quote a few examples from this collection of shallow observations and muddled thinking.

Design analysis 1 – Table cooker. "The general appearance is in the manner of contemporary equipment without suggesting that it is a cooker. ..."

Design analysis 2 – Two easy chairs. "The *Simplon S* accepts variety of posture as a human trait and meets the errant body, not by an amplitude of billowing cushion, but by constantly flowing curves that are determined by these requirements."

continued on page 77

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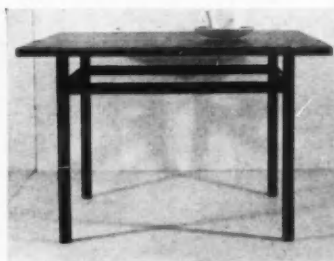
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LETTERS

Design analysis 3 - Stainless steel cooking pans. "Tests on the 7-inch pan showed that the sample deformed under a 60 lb load applied to the wall of the pan when placed on its side - probably a sufficient margin for normal use."

Design analysis 4 - General purpose axe. "The laboratory approach... whilst producing precise judgments, frequently fails to reflect the verdict of the market-place by setting too much store by factors which, though demonstrably related to efficiency or precept, yet make little impression upon the consumer."

Design analysis 5 - Free standing fire. "To some eyes the fire opening may be too much like the jaws of a man trap and certainly makes a gash in the body of the fire without relating itself to the other forms, so that it seems to have come from another chapter in the geometry book."

Design analysis 6 - Portable radio. "So far as goods offered for sale are a measure of market trends, it would seem that an industry generally preoccupied with television is also interested in the prestige and cash value of Hi-Fi; but otherwise sees steam radio as a gapfiller."

"The matter is not helped by the design of the metal locking clip, which is barely serious engineering."

Ironing; an enquiry into the efficiency of current appliances. "It is as rare to find an American iron without an 'off' position at the thermostat as it is to find a British iron with one. This feature provides a safety factor which, if universally adopted, would prevent hundreds of accidents in the home every year." And again: "Aluminium soleplates may or may not be chromium-plated, and they may either be polished or matt."

No further comment from me is surely necessary, but I would like to ask this question. To whom are such observations directed? Certainly not to the serious designer who cannot possibly accept such feeble findings. A manufacturer must be perplexed by such reasoning and, the customer confused.

Let us have at all costs constructive critiques, but save us from such precious unscientific nonsense concerning reasonably competent designs.

OLIVER HILL
108 Greenfield Gardens
London NW2

We asked the authors of the Design Analysis series, J. Beresford-Evans and L. Bruce Archer to reply to Mr Hill's criticisms. They write as follows:

"Oliver Hill's special brand of dialectic seems to be the quotation removed from its context, but even with so wide a range of examples it is hard to know what he is trying to show. It is clear that he dislikes the Design Analysis series, but it seems to have stimulated him - even to the point of giving the articles a second reading - and we could hardly expect more than this from him."

"The products chosen for analysis have not been random samples of goods offered for sale, such as a consumer research body might very properly use, but start by being among the best of their kind. Our objective has been to encourage consumers to look at designs with a more discriminating eye - to appreciate their good qualities but also to be aware of their shortcomings. We have tried to show some of the reasons why the designs are good, and the directions in which they could possibly be still better. A product can be admired by its designers and makers for its technical and aesthetic excellence. It may represent a good selling

line and look well on display. It may be splendid to buy for oneself or as a gift. It may enhance the home or the street side. But after all this it begins to come to life and justify its existence only when people begin to use it.

"We have, therefore, lived and worked, sometimes for several months, with each of the subjects of these analyses. Also, each product is taken into use and reported upon by a dozen or more people of the kind most likely to find it useful in their ordinary lives. It is perhaps well that Mr Hill should dislike the things we write, for we are more concerned with the values of actual use than the tidy but more remote results of a purely scientific method."

"Although we go to great lengths to substantiate our findings and check our facts with the most responsible authorities, we do not expect in the time, space and facilities at our disposal to do much more than stimulate thought and discussion. Nevertheless, some designers and manufacturers do tell us that they find these articles interesting and informative. We are sorry that our observations have so incensed Mr Hill. Although he has a right to his opinion as to the feebleness of our efforts, we cannot possibly accept his charge that our remarks are an insult to designers. Nor can we agree that it is any service to design to regard a manufacturer as above criticism when his products are 'reasonably competent'."

Practical approach

SIR: The article *Ironing* (DESIGN March) is most satisfying and we should benefit from having more with the same careful, practical approach. I agree with the authors that the British Standard should be more widely used.

Just two statements are open to some question. On page 36: "Cast-in elements... are inherently less vulnerable." At home, under quite normal use at the correct voltage, we had an iron of a widely advertised make with a cast-in element. It was bought in 1954. The fact that it developed thermostat and boiler trouble during the guarantee period was irritating, but is only incidental to the present discussion. Last year, however, the element burnt out. A local firm obtained a new sole-plate from the manufacturer and fitted it; we duly paid the bill. Less than six months later the new element had also burnt out. There was no guarantee on it. Tired by then of sending the iron back for repair, we simply bought an ordinary dry iron of another make.

In complete contrast to this sorry tale is the behaviour of the old fashioned element in an iron by a long established, well known maker, bought in 1935 for a few shillings. It is still sound and the iron, now our stand-by, is still in perfect working order.

The other statement to be mentioned is on page 37: "The introduction of the steam iron has made damping down and wet-cloth pressing unnecessary." For the domestic iron my experience does not support that assertion. When using the steam iron we still had to damp down. It seems evident from the reasoning in the article itself, indeed, that the small quantity of steam supplied by the iron, and supplied only at the instant when it passes over the place to be ironed, cannot achieve the optimum condition, in which the fibres contain as much water as they are able to absorb.

S. MITCHELL
53 Whittemore Road
East Kilbride
Glasgow

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E. G. Fisher, Iliffe & Sons Ltd, for The Plastics Institute, £1 1s

A Guide to plastics

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Correction

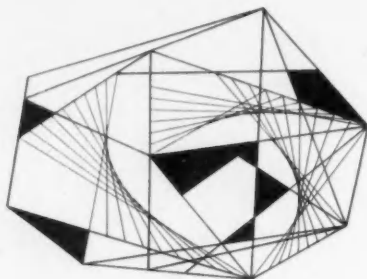
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